

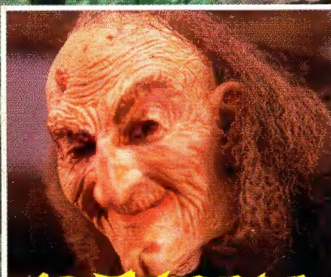
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ISSUE #35**

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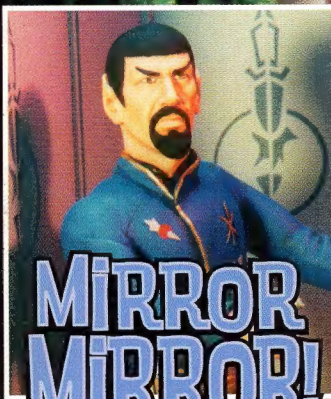
**THIS
ISSUE!**



**RENDERING
MOTHER
SUPERIOR!**



**10 LITTLE
REVIEWS...**



**MIRROR
MIRROR!**



PLUS!

**THE
PHANTOM
LUCKS!**

**KIDS'
KORNER!**

AND!

**SHOW
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"FOR THE SCI-FI, FANTASY, VEHICULAR, & FIGURE MODEL BUILDER"

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ROLL!**



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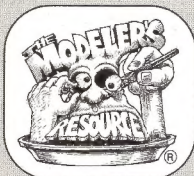


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Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

DEPARTMENTS

4

From the Publisher

5

Mail Bag

11

Goodies & Gadgets

12

Behind the Curtain

24

Prehistoric Times

27

Craftbeast Extra!

28

Lair of the Craftbeast

32

Tales from the Glue Queen

35

It's All Plastic To Me

43

Photocopy It!

44

Coming at You!

46

Showtime!

47

At the Newsstand

51

Models on Parade

64

Down the Pipeline

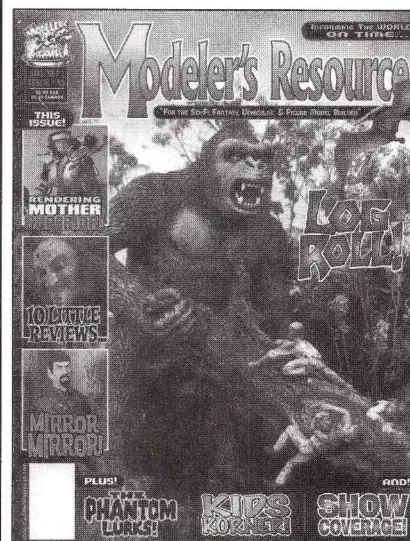
66

Next Issue!

THIS ISSUE'S COVER

IT'S A GIANT LOG ROLL!

Joe Laudati's latest sculpt captures a giant ape having some fun with a few humans. Catch all the action in the Craftbeast's column, starting on page 28 of this issue.



Kits pictured built/painted by Bill Craft (Log Roll), Howard Kellogg (Mother Superior), Jim Bertges (Witch), Hilber Graf (Mirror, Mirror), © 2000 Modeler's Resource. All rights reserved.

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FEATURES

CLAY-MAGERY

with Joe Laudati

Joe offers more sculpting tips and tricks!

6

KIDS' KORNER

Profile: Adam Gansner & Justin Cissell

Something unique this way cometh...

9

BEHIND THE CURTAIN

with Jim Bertges

Jim yaks it up with Michael Burnett Productions.

12

IT CAME FROM HOLLYWOOD!

with Hilber Graf

A scratchbuilt "Mirror, Mirror" from Star Trek.

14

SUPERNOVA! PART 2

with Jim Key

More on the miniatures from this sci-fi film.

18

PREHISTORIC TIMES

with Mike Fredericks

Mike's got a good look at some new dino kits!

24

FROM THE LAIR OF THE CRAFTBEAST - EXTRA!

with Bill Craft

Bill's got the newest dino kit from Horizon.

27

ADVENTURES IN MODELING

with Fred DeRuvo

Crikey! These two kits are bee-oo-tiful!!

40

CRUCIFIED!

with Brent W. Avants

Creating a scene that speaks for itself.

42

DESTINATION MOON

with Philip Gore

Let's join Philip on an outer space journey, shall we?

49

MOTHER SUPERIOR

with Howard Kellogg

Howard takes it the next level with a pro paint job!

52

DOWN THE PIPELINE

with Jim Bertges

Jim brings more of Hollywood's news to you!

64

"Whatcha Gonna Do When Plastic Comes For You?"

Raise your hand if you are **NOT** aware of the fact that, generally speaking, plastic kits, by nature, are a tougher build and can at times lack detail because of the injection molding process. Anyone? Anyone? Anyone?

Let me go on record by saying that, with few exceptions, I like the resurgence of styrene kits that are out on the market, quite a bit, in fact.

Our very first issue, published just slightly over seven years ago, highlighted styrene kits and we haven't neglected that genre since then. Long before resin or vinyl kits debuted, it was plastic. Now there is a resurgence because of Polar Lights, Toy Biz, Airfix, Revell-Monogram and Testors reissues. As a matter of fact, most Sci-Fi kits have been and continue to be produced in styrene.

Styrene kits produced today are done fairly well (relatively speaking) and the price is unbeatable. Sure, you get a certain "softness" or lack of detail with styrene that is normally not an issue with resin or vinyl kits (although that point could be argued). It's no surprise that there are more seams to deal with on a styrene kit than with a resin or vinyl model, but realizing that, is there anything really wrong with styrene?

In the "dark ages," long before resin kits were readily available, I built plastic models produced by Aurora as well as figure kits from other companies. Some of my favorite kits, like Batman,



Superman, Robin, King Kong, Dr. Jekyll, Creature, Wolfman and a host of other kits filled the shelves in my room. It didn't matter to me that there were seams. It didn't matter that the likenesses weren't 100% exact. It didn't matter that the pose was somewhat stiff. What mattered was that in my collection I had kits that mirrored the characters I enjoyed on TV, in the movies or in the comic books!

Styrene kits are certainly viable even when they come up short. Without them, hobby shops would have very little to sell. Without them, consumers wouldn't have options. Without them, kids might not find their way into the modeling fold. Even adults are more willing to get back into modeling because of the price and variety of styrene kits available today. It may very well be that through styrene kits, more people will find out about resin and/or vinyl and after they've taken the time to put a few styrene kits together, will wind up taking the plunge into resin. Even if they don't, all is not lost because the hobby is alive.

As I said, I like styrene kits because they bring me back to my roots as a modeler. Sure, styrene kits may have some faults, but, as with any kit, it's a challenge for a creative modeler to figure out how to get **past** those faults.

I, for one, am hopeful that plastic kits are here to stay. If they are, they will do far more good bringing people back into the modeling arena than anything else we have to date.

The bottom line for me is this: if it's a model of a character that I like, it doesn't matter to me whether it's **resin, vinyl or styrene**. It's a model and I will most likely enjoy something about it. If nothing else, I will enjoy the fact that the hobby is more awake and more affordable today than it was roughly eight years ago. Resin may have *begun* the process we commonly refer to as the GK scene, but there's no reason that plastic cannot continue carrying the torch.

Enjoy this issue and we'll see you promptly the first week of September.

Sincerely,

Fred

Ahhhhh, we goofed!

• The wrong telephone and fax numbers were inadvertently listed for **Pagett Designs** in our "Coming at You!" section in Issue #34. The correct phone number is: **914.934.9078**. They did not provide us with a fax number.



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Aug/Sept	May 15th	1st Wk of July
Oct/Nov	July 15th	1st Wk of Sept
Dec/Jan	Sept 15th	1st Wk of Nov

Models On Display

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Display" section. Send in the pics!

Kids' Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

Advertising on the 'Net?

You Bet! Classified Advertising at:
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Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed "how-to" articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issues lead time before seeing your kit in an article. Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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"Excellent Source"

Greetings Mr. DeRuvo...

Thank you for your kind letter about our continued interest in your publication. We at Disney's Theme production sculpting studio have found *Modeler's Resource*® to be an excellent source of new and exciting tips for both painting and sculpting.

Most sincerely...

Joni VanBuren, Head of Sculpture
(e-mail)

- Glad the magazine is providing benefits for you. Enjoy this issue's sculpting article by Joe Laudati.

"Nice Result"

Hello Fred!

A quick inquiry from a subscriber who enjoys your magazine very much.

In the April/May issue, page 40, you describe your method of painting denim jeans. I follow it up to the point of Cobalt Blue. Do you mix that with a clear carrier and completely cover all you've done up to that point? Is Holbein's a clear paint to begin with? You achieved a nice result on the Bruce Willis kit and I wanted to try to do something similar with what I'm working on now.

Regardless, thanks for your time and the great articles and features.

Art Hullinger (e-mail)

- First of all, thanks for the compliments on the magazine. That's appreciated. I thought I'd print your letter just in case there were others who had the same question(s). The Holbein paint that I used is transparent, so it allows what I've done prior to applying it to show through.

DullCote™ is sprayed over it to protect the work up to this point. Then a light drybrushing of Pactra Flat White is applied. You can see in the photo that the Cobalt Blue still allows the Pactra Navy Blue to shine through. The eventual coating of DullCote does two things: 1. It dulls everything because a number of the paints utilized were gloss coats and 2. It seals everything up to that point.

The Cobalt Blue was not mixed with anything. It was simply applied straight out of the bottle and since Holbein paints are airbrush-ready, the paint is fairly thin for brush painting, so you don't get a thick coat of paint, but merely a thin "see-through" application.

"Has There Been A Change?"

Dear Fred and Silvia,

Has there been a change at *Modeler's Resource*?? I just picked up issue #33 and what did I find? A FAMILY oriented sci-fi/fantasy figure magazine. May the saints be praised!! Whatever is going on, I love it.

I recently had a photo of one of my kits published in a competing mag but was embarrassed to show it to family and friends. Why does our hobby have to be "adult oriented?" It doesn't!

Your "Kids' Korner" is great. Yes, this hobby is for the kids. A wonderful idea.

Fred, I enjoyed your "Konrad" build-up. Wish I could have given you some background on the kits. I was called by Mr. Yokoyama's representative for input before the Nitto reissue.

Anyhow, I'd be honored if you would look over the enclosed material and perhaps consider me for a slot as a future article writer.

It's good to be home!

Bill Mayo, Columbia, SC

- Bill, the photos you sent of your build-ups are phenomenal! Thanks for sharing those and let's see if we can't come together on getting some articles from you. Our readers would greatly benefit from your talent and expertise.

"A Cold Chill"

A cold chill ran down my back when I got to the end of Jack McKirgan's "Restoration of a Legend". I can only thank God that he never got his wish to "improve" the model of the Terra V. What a catastrophe that would have been! If he had been able to do even a fraction of what he contemplated he would have destroyed forever the model's historical value. Such vandalism (and there is no other word for it) would surely have been more muddling than modeling.

Ron Miller (e-mail)

(author, "The Dream Machines")

"Where to Get the Excel Ruler?"

Sirs:

I read your magazine quite frequently and am a big fan. Keep up the good work. I want to request information about a product I saw featured in your magazine. The product was a scale model ruler from Excel. This ruler featured several popular scales at once, 1/24, 1/72 and 1/48. I have been unable to locate anyone who sells this or any info on it. Can you help? Thanks.

Homie (via e-mail)

- If you've been unsuccessful locating the ruler locally, probably the best way to find out about this product and its availability in your area would be to call the company directly at 1.800.845.2770. You might explain that you saw the write-up in *Modeler's Resource* and you would like to know where you can purchase the product locally. Let me know how you make out, will you?

Dear *Modeler's Resource*:

I would like to thank you for featuring the El Kabong kit in the current issue (#34) of *Modeler's Resource*®. Small companies like mine appreciate the support in this hobby.

Through your efforts and support of the hobby community, all of us can continue to enjoy a hobby that is close to all of our hearts. Many thanks for a fine job and continued success of your excellent magazine.

Sincerely,

Atomic Model Co.

- As I indicated in the article, that kit was a lot of fun to build and paint and I'm very glad that we had the opportunity to present it to our readers.

"Where Do I Find the Mummy Kit?"

Dear *Modeler's Resource*,

We got the latest issue of the *Modeler's Resource* today. I just have to tell you how much I enjoy being able to give it to my son, Devon, to read w/o concern for what his eyes will be subjected to on the pages. When it arrived

today, I didn't even peruse it first, I just gave it to him to read. I think it is worth reminding you, as a parent, (lest you ever forget how important your choice was) how much I appreciate your decision to make the *Modeler's Resource* a total class act. I was especially pleased as I read some of the letters to the editor and saw that you have gotten some very positive feedback and support. That, of course, is as it should be. Let those who might deride your decision, look elsewhere.

I always enjoy Cindy Morgan's articles, but this latest one on "The Mummy" was especially interesting to both Devon and me. When the movie first came to theaters last year, my husband, Paul & I, went to see it. We liked it, and thought that it was more funny than horrifying so Devon could see it sometime too.

Well, believe it or not, we finally got around to renting it last night! Paul had to work late so Devon and I watched it and had a blast. Then your mag arrives today! I didn't know there was a model of "The Mummy." I would like to find one, but don't go to great model places like you do. Any idea where the best place to look would be?

On top of that, I found out that there will be a "Mummy 2" in Jim Bertges' article, Down the Pipeline. Very cool! I can't wait to see that. I thought that Brendan Fraser and Rachel Weisz were excellent in "The Mummy" and haven't seen them since.

Also, I liked your coverage of the El Kabong & Ba Ba Louie model. Gee, I almost forgot about them! Personally, I love being a baby boomer. For the most part, we have a lot of fun stuff to remember!

Sincerely, Deb Ackerman (e-mail)

- Thanks very much for writing and we're glad you feel now that you can share the entire magazine with your son, Devon, without having to worry about content. That was our goal and we've been hearing quite a few positive comments from parents from all over regarding our decision.

For the Mummy kit, I would try places like Toys 'R Us or any hobby shop in your area. Even if the hobby shops don't have it in stock, they should be able to order it through one or more of their distributors. Polar Lights kits are widely available so it shouldn't take too long to find one. If you have trouble, let me know and I'll find out from the folks at Polar Lights where in your area the Mummy can be found.

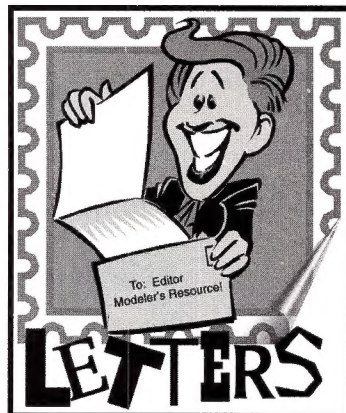
Like you, Silvia and I fully enjoyed "The Mummy" with Brendan Fraser. True, it was much more funny than horrifying and I'm sure that's the vision that was in place at the time of the filming. Brendan Fraser has had a few "duds" in his career, but this latest movie was very well done and like you and your family, we're eagerly looking forward to the second installment.

"Let the Revolution Begin!"

Dear *Modeler's Resource*,

First off, let me say that every issue just keeps getting better! Keep up the great work!

Now onto my reason for this letter and I expect a lot of people to either hate me or agree with me after I've said this



but it needs to be said! Let me be the first to start this Revolution against the direction OUR hobby is headed in "Nudity." Now, I'm not saying that I'm against nudity but more the fact of the "uncalled for, stupid, infantile sculptures of Porn." At what point in time did we go from loving to build a certain movie monster, super hero, Sci-Fi or TV character to just being "Horn Dogs?"

Don't get me wrong, I love the female body just as much as the next Joe but it's really gotten out of hand! By going in this direction we have limited our kits and magazines to the ages 18 and over. Our hobby WILL NOT survive or grow this way! It's a sad day when a resin kit of a girl spread eagle groping herself is bought instead of a masterpiece by Randy Bowen, Paul Komodo, Mike Cusanelli, Mike Hill and the list goes on and on!

I would like to see our hobby grow in originality not pornography so that we may pass along an excellent hobby for the future kitbuilders and sculptors to come! Whew! Now I feel better! Okay bring it on!

Michael Smith (age 31 - via e-mail)
Port Richey, Florida

- Thanks for writing, Michael and for sharing your opinions. We would welcome varying opinions on the subject from folks who would like to share their viewpoints in an intelligently stated and well thought out fashion.

"No One Else Offers Such Variety"

Dear Fred,

I have been meaning to write about issue #33 and now that issue #34 has arrived I decided it is about time I got to it. (I don't want to admit how many projects I can put in that category. Some modeling habits carry over I guess.) I wanted to let you know that I was very impressed to see the article on the tank kit in with the other features. No one else in the business is putting out a publication with such a wide variety of topics.

Unless you are really narrowly focused in the hobby, there is a lot to learn from all the different categories. I also like the "Kids' Korner." While the section does not help me with my projects it is nice to see a magazine with a sense of responsibility.

I hear modelers frequently whining that the hobby is dying. While I don't really believe this myself, it seems to me there are more products and materials than ever and someone is buying or they

Blay-Magery

with Joe Laudati



caricature by Joseph Tomasini

Of Wings on Demons

Dear Reader,

I write to you under dire circumstances. In this chronicle, I have divulged some of the more innovative, rarely revealed methods of model kit sculpting, the building of armatures, the fleshing out and curing of polymers, the coiffing and finishing of the end product. The responses have been abundant (evidence of the unquenchable curiosity engendered in our circle), but or little did I suspect that by expounding these methods, I would jeopardize my very life.

I expose to you now the very darkest of secrets. There is among us an ancient order called the Daemonolatrea (it is peril even to write the name!). They are a cult of elite membership, veiled in secrecy. The true epicure of this craft, for whom the well-honed figure is the chief end and justification of existence, the sect has jealously preserved for centuries the esoterica of model sculpting.

They are hidden now in guardian shrouds of shadow, but ever do they lurk, seeking to punish the infidels of their dogma. In fiendish ways, I have been warned, threatened with exile, and worse. But ever dedicated to my tutelage, I persisted, bringing outsiders into the fold. And now, a victim of that arrogance, I seclude myself, seized by a ghastly and fanatical fear of what dwells beyond

these walls. Sinewy shapes dog my footsteps, threatening to snatch me away to some ungodly abyss. My tenth-floor studio has become a prison, with a small-paned window as my only means of escape. And so, locked away like Icarus of old, I gaze at that threshold of glass, and ponder my flight to freedom. My thoughts turn to wings and how to fashion them.

Numerous of my figures have been graced with the pinioned appendages of bat or demon, their membranous web stretching out to catch the thermals of air that propel them skyward. Whether prehistoric or preternatural, these creatures take on a singular majesty, bereft of the chains that tie a man down to the ground, giving the world (as the songwriter put it) "it's saddest sound." But to fabricate such wings for a model kit presents a considerable challenge. Just what manner of material can span the distance between those spindly fingers, and over what structure?

I have chosen to demonstrate the process on my original character, Typhon, (the dragon prince of Devachan), in the hopes that his stalwart heroism would inspire courage. The perfect merging of dragon and man, Typhon stares keen into the eyes of my tormentors, awaiting only his wings for gallant flight.

An armature of stiff wire must serve as the skeletal frame, like the ribs on a kite, but to extend the thin fabric of clay between them requires a support system. I once tried to attach a fine metal screen to the finger bones, but it was unruly and difficult to manage. It wouldn't take the bend of the wing effectively and the attachments to the finger tips were bulky and obtuse. I endeavored to invent a more efficient, more expedient method to proceed, as time is of the essence in these dark days.

I have completed the figure itself, wingless, in Super Sculpey, and gave it a thorough cure. The hardened figure is easier to work with. Once I have determined its design and where the wing sprouts from (if angel or demon, it usually extends from the shoulder blade), I begin building the armatures. A sturdy steel wire is suitable for wings because you want to have as much strength and rigidity as possible within a very thin

strand. Clothes hangers will suffice if proportionate to the figure, or else a steel gauge of .22 or larger. Different gauges of solid brass rod are also useable. They have the advantage of being solderable at the joints.

You begin by drawing out a pattern of your wing, with the number of pinions you wish to include. Study anatomical drawings of bats for a guide. The little caecodaemons that perch on my window sill have four pinions each, which extend as fingers from the miniature hands and arms that form their wings. Even now, I hear them tap-tap-tapping at my window-pane, beckoning to me like heralds with a diabolical missive. But I digress....

Step 1:

A single thicker-gauged wire creates the basic bone structure of the wing, from shoulder joint, through the elbow, wrist, and to the farthest tip of the wing. A series of thinner wires then attach to the bend at the wrist, stretching downward. All pinion wires should extend from this point. You needn't cut them to size just yet. Once the pinions are determined, they may be attached to the main wire with epoxy or solder. I often wrap a fine grade wire around them, binding them for extra support before adhering them (Fig.1).

I then use a Dremel™ tool to drill some holes in the predetermined areas of the figure's upper-back. The holes should be large enough to bury a section of square brass tubing. This is for the technique I described in my first article on armature building, detailing how to con-

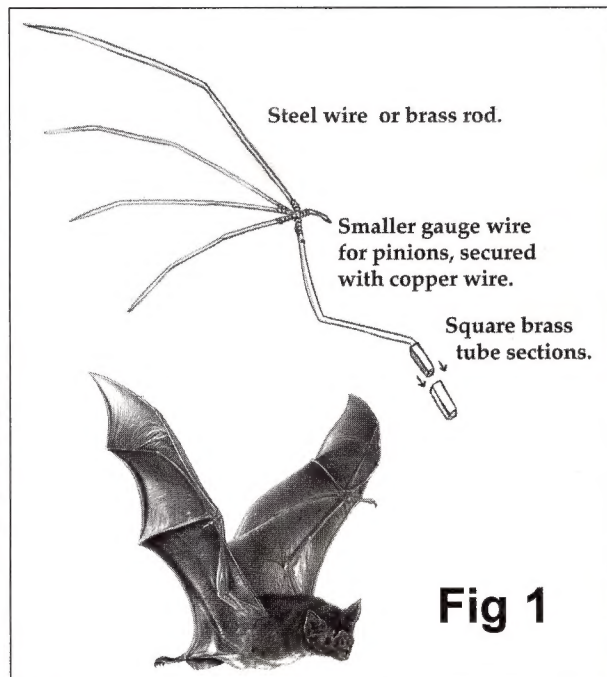


Fig 1

struct "detachable sections." A half-inch section of brass tube will be epoxied into this hole. A smaller section, the next size down will be secured to the base of your wing armature, allowing it to attach and detach in a telescoping fashion.

This other section should be attached and epoxied to the little stub of wire you will retain at the end of your wing (see diagram). At this point, test the armature on your figure, determining the length of the pinions and the proper bend at the joints. Also see that it detaches cleanly and easily. If not, file the smaller stub until it is a smooth fit. You may then trim the pinion wires to the proper length. When this is completed, you are ready to proceed with the wing web. Here is where true ingenuity comes in.

Step 2:

Purchase a roll of heavy duty Reynold's Wrap aluminum foil, and tear off a sizeable sheet. With a can of spray adhesive, spray a generous amount of adhesive over the foil sheeting. Similarly spray the entire armature, protecting the stub of brass section with masking tape. When the glue becomes tacky, lay it down on the foil and press it securely into the adhesive. The foil should extend beyond the edges of the wing.

Step 3:

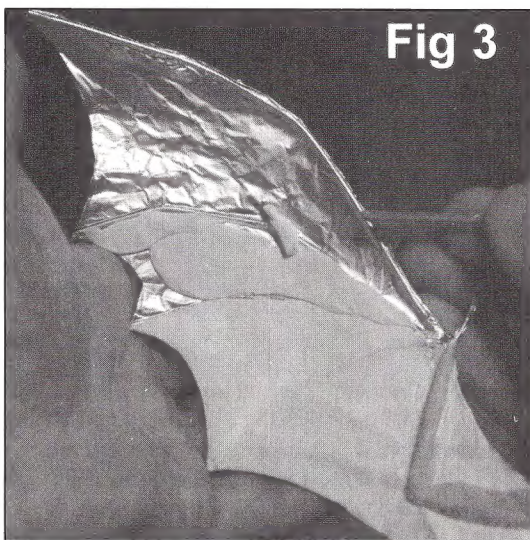
Now, take another sheet of foil, spray it and press it face down over the armature, sandwiching it between the two layers of foil. With your fingers, gently massage the foil sheets together, exposing the shape of the pinion wires as you go. When you're through, repeat the process two more times, adding an additional sheet of foil to each side of your wing. Spray both sides of the wing first, and then sandwich the additional sheets of sprayed foil onto it.

Step 4:

With a Sharpie marker, sketch out the shape of your wing over the foil, defining the arc of skin between the pinion points. Take a pair of scissors and cut off the extraneous foil (**Fig. 2**). You now have a wing armature ready for sculpture. The foil webbing is reasonably flexible. It can be bent into whatever configuration you wish. You should strive for a dynamic pose, keeping in mind the air currents that will catch in the wing pockets, causing them to billow like sails. Are the wings flapping? Are they folded, or fully extended?

Step 5:

It is now time to add flesh to this DaVincian construct. The wing has a series of sections, sort of like sections of a grapefruit, that triangulate between each pinion. Each section will



now be covered with a thin, consistent layer of material. You may choose to cover an entire wing side first, or deal with the sections one at a time, curing between them.

There are two theories as to what material to use. To better serve the moldmaker, you may wish to use an epoxy sculpting putty for the wing web to insure extra strength and stiffness. Or you may strive for flexibility, actually making the wing pliable, and more resistant to cracking. The web will be thin, and delicate. I usually strive for the latter and use a form of sculpey that is flexible. Polyform has a product called Super Elasticclay, essentially a soft Sculpey that cures into a rubber. It can be gooeey, however, and difficult to work with. A better compromise is simple white Sculpey, the kind sold in children's kits. It cures into a more flexible, less brittle solid.

Lay a thin area of material over the foil web, joining it smoothly into the finger cavities (**Fig. 3**). It should be consistent, with perhaps a hair more thickness at the base edge. While the wings should be thin, you can cheat it slightly. Keep in mind that resin will be flowing through the mold to duplicate this film, so a cross section should have a slight wedge shape to it. Texture can be added with tools or a texture stamp. Try to create folds that suggest a fabric pulled taut over a frame, and be sure to sculpt the reverse of these folds on the opposite side. Brushing over the surface with a bristle brush and alcohol will smooth the tool marks.

If you are using a Sculpey product, you can now fire the section lightly with a heat gun. This will allow you to handle the wing and work other sections without damaging it. Carefully apply the heat from a distance of about three

inches, for twenty to thirty seconds. Do not scorch it. (Be sure to use adequate ventilation when firing to dispel the vapors. Prolonged exposure to sculpey fumes can cause migraines, respiratory ailments and [some say] madness and delusional paranoia.)

What was that?! A neighbor's shrill cry. As each section of the first side is complete, you may attend to the other. On occasion, I have become so enamored of the texture of the aluminum foil, crushed smooth to reveal veiny patterns, that I left it bare as the wing's underside surface. Zaleska, my vampire fairy, has wings produced this way. Other times, I have added droplets of paint or glue to suggest subtle scales and globules. There are many variations to try.

Once both sides of the webbing are completed, you can focus on the bones and pinions. A strip of clay added to the edges and blended down can be carved into realistic muscle and sinew. From the shoulders to elbow should be thickest, tapering to the wrist, and so on to the longest fingertip. Be sure

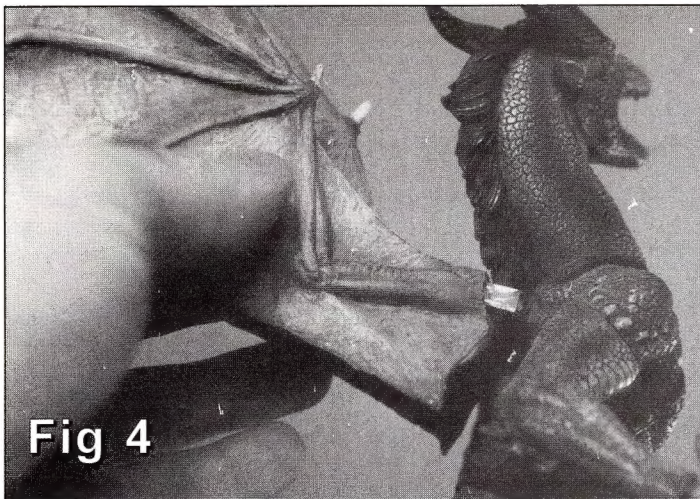


Fig 4



Fig 5

to delineate the joints. The pinions on a bat are not simply long straight bones, but are jointed with knuckles. Finally, the shoulder joint should be sculpted after the wing is attached, joining the brass shaft sections. Fire each of these regions upon completion.

One final complication is where the wingskin attaches to the creature's body, below the shoulder (**Fig.4**). Ordinarily, it would stretch into the creature's side to around the hip, or even the first joint of the leg. With Typhon, I avoided this by creating an additional, imaginary strut coming forth from the shoulder blade, allowing the wing to extend independently from the body. The other option is to dremel™ a groove into that area of the figure, apply talcum powder, and then blend clay from the wing into the bodyside, filling the groove. Add texture and complete

it, and then fire with the heat gun. When cool, the web should pull free with the rest of the wing, forming a socket for precise attachment. The completed wings should undergo a final oven-bake to thoroughly cure the material. With that, the wings on my draconian doppelganger are complete (**Fig.5**). He is ready for launching into the black night air. Fly, my gallant Prince Typhon! Fly home to Devachan. Warn the Dragonites of my plight!

RRR-RR-IIINGG! My doorbell! The very sound causes my heart to hammer out of its chamber. I must leave you now, my reader. May our next correspondence take place under happier conditions...That's strange....A package at my door. I don't recall ordering any...BOOOOOOM!!



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kidz' korner



Profile: Adam Gansner & Justin Cissell
by Fred DeRuvo

Two Guys, An Idea and Some Sculpey™

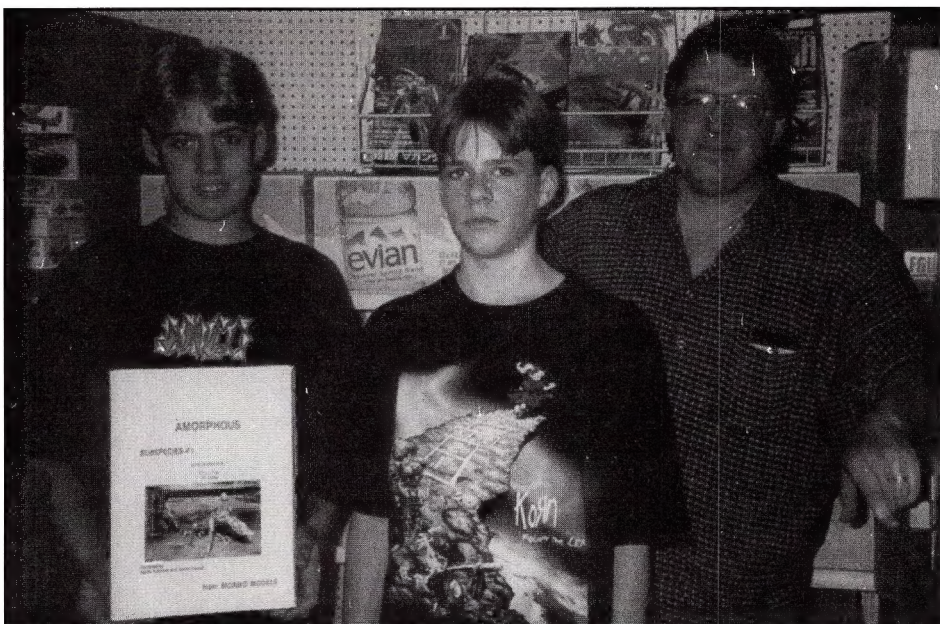
Adam Gansner:

Adam Gansner lives in a small, rural area outside of St. Louis County in MO. He's been drawing since he could hold a pencil. By age five, he and his grandfather would draw dinosaurs until he thought they were perfect. Drawing dinosaurs was his first project to conquer. He's always been fascinated by them, the movies and creatures.

In 1995, Adam won a contest in a local paper called, "Scare Us If You Can" with a drawing of a dragon. In 1997, he won a blue ribbon for an Alien drawing, which was the best in his age group, at the Mastodon State Park contest in 7th grade. He also took some art classes at Laumire Sculpture Park. During Adam's 8th grade year, he won a T-shirt drawing contest at his school which drew local attention.

In the spring of 1999, he and his friend, Justin, entered a contest with a sculpture of "The Thing" and received positive reviews. At that point, a local hobby store noticed the boys and wanted to know if they wanted to make "garage kits." So far, they have made only one model called, "Amorphous Sub Species" which was displayed at last year's WonderFest show in Kentucky.

Adam is now in high school and he is in advanced art class, but in the future, he would like to pursue the field of animatronics for movies. Finding suitable sculpting



Adam Gansner, Justin Cissell and owner of CRM Hobbies, Chris

products has been his only challenge. He finds art very enjoyable and financially stimulating. He has received much support and encouragement from family and community.

Justin Cissell:

Justin Cissell has been drawing since he was about two and his favorite thing to draw has always been psychotic, gore-filled creatures! He also likes comics and toys that fit that description. His room is filled with McFarlane Toys; they're a big inspiration to him. It wasn't until about a year ago that he found someone who was artistically his equal at school. That was Adam Gansner and together, these two became sculptors for their own "Garage Kit" company called, Massacre Models. Adam had been developing ideas for a shape-changing alien creature that was recently named Amorphous. Amorphous is an alien parasite which, given the opportunity, would violently kill everything possible, just for the fun of it. They spent a few weeks drawing different transformations of the creatures and creating a storyline for them. There are plans for the making of an Amorphous comic book in the works.

An Idea:

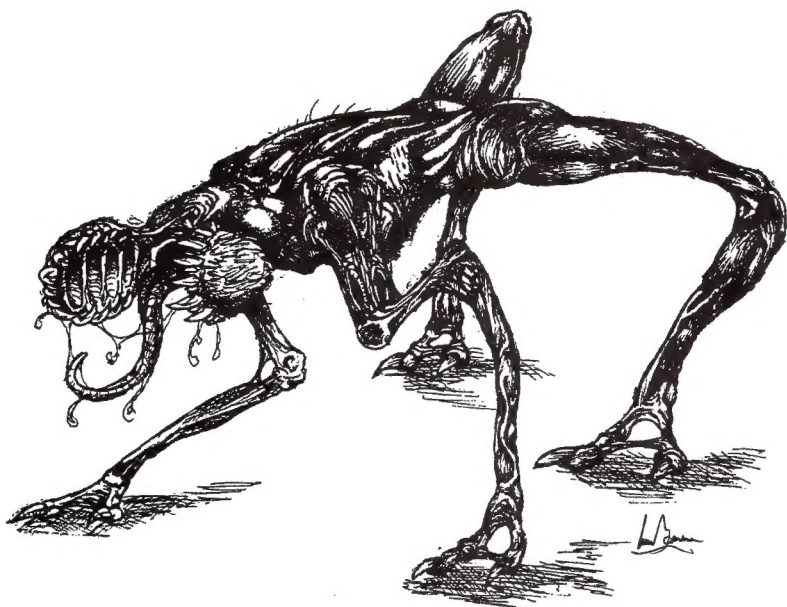
Soon, they started experimenting with some Super Sculpey. They liked to sculpt and Sculpey seemed like a great clay. They were just waiting for the perfect opportunity to put their sculpting talents to the test. Then, when Justin picked up the latest issue of Toyfare magazine, he saw they they had a contest where the best monster figure would win a Spawn prototype!

Both Adam and Justin agreed to

sculpt the Blairmonster from John Carpenter's "The Thing," which was one of our favorite movie monsters. They had one month to make the figure and get pictures of it to Toyfare. Every day, after school, they would do nothing but sculpt. Justin didn't care how impossible the task seemed to be. All that he knew was that the Spawn prototype was going to be his! It was extremely stressful; a piece would crumble or break and need to be redone quickly. Piece-by-piece, the sculpture neared completion. They made wire joints on all six arms and a head so that it would be poseable, as necessary for the contest. After what seemed like a month of endless sculpting, even though it was only about one week, the thirteen inch sculpture was finished, but it still had hundreds of small cracks in it that needed to be puttied.

Justin put a night aside to putty the cracks using Magic Sculpey™. The next week was spent airbrushing the Blairmonster with Freak Flex paints. It took multiple tries to make it look exactly like the movie, but after many different paint schemes, they finally got it looking right. Once the paint was dry, the entire sculpture was sprayed with Gloss Polyurethane to give it the appearance of having a thick layer of slime on it. Pictures were taken the next day and sent to a one-hour photo developing center. They got everything together that needed to be sent and sent it off. The upshot? They didn't win the Spawn prototype. Toyfare never called them.

After this first experience with their first sculpture, they decided to take a short break from sculpting. Then, after getting many positive responses from everyone who saw their first sculpture, Justin



Left to right - The Drawings for Amorphous, Subspecies 2 & 3: The Headsplitter and Horsehead

thought that it would be good to do some more sculptures and have them cast up. The guys showed their first sculpture to the owner of CRM Hobbies, who also liked it. He said he would be willing to sell any garage kits that they made and that if they wanted their next sculpture to be cast in time to be sold at WonderFest, we should make it as soon as possible.

The boys sculpt using mostly Super Sculpey and they usually mix in some colored Sculpey to reduce the transparency. The colored Sculpey is also sometimes slightly softer and stickier, which prevents the annoying crumbs that Super Sculpey causes. We smooth the Sculpey with rubbing alcohol and tool it using everything from dental tools to simple household items like paper-clips.

When they decided that they would start a kit, they quickly created a creature to sculpt so that they would get the kit done in time to be cast up for last year's WF. They chose to create and sculpt one of their own Amorphous creatures. Then, after three days into sculpting the kit, they found out that their hastily created creature couldn't stand on its own! They had already wasted a box of Sculpey on their first idea. After vigorously destroying the partly completed sculpture with a hatchet, they thought about which Amorphous design they would use for their next attempt. They decided to sculpt a creature that was previously designed by Adam. They chose the shown Amorphous design because it was simple and easy to finish in the time limit they had (or at least, that was what they thought).

The sculpture started with a simple wire frame. Then, they started sculpting the main head and neck in layers using Super Sculpey. They continued sculpting the body and back and when they achieved the desired look, they baked the Sculpey using a heat gun. The baked portion of the sculpture was hot and they needed it cooled in order to add onto the sculpture. Since the baked Sculpey cooled very slowly, they came up with a brilliant idea to speed up the cooling...stick it in the freezer! The freezer did an excellent job of cooling it; so good that it cooled it all the way down to the inside, which you could see into because of the many cracks caused by the sudden cooling! After putting every crack with Magic Sculp, the next task was keeping the clay on the leg armature, which kept slipping off. After they finally got the clay to stay on the back legs, they successfully sculpted the front legs as well

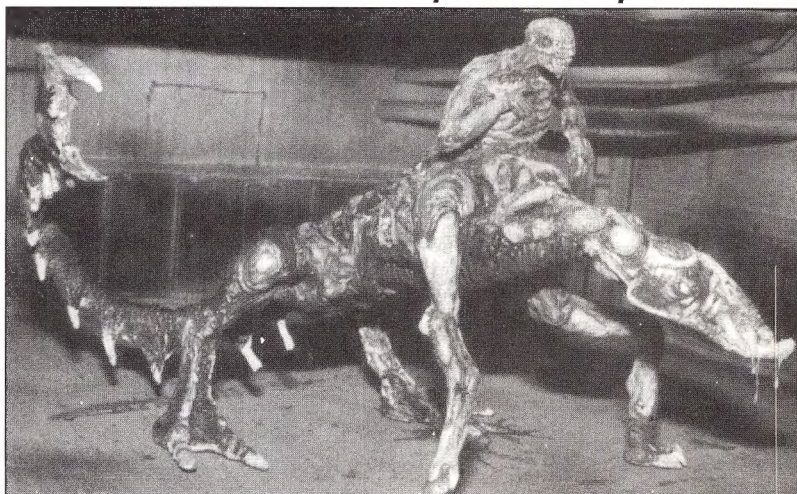
as the skinless human-like creature top.

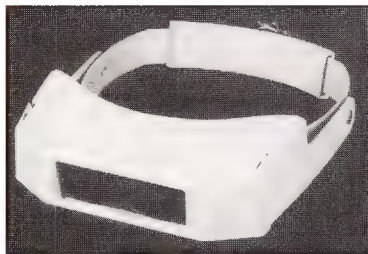
At this point, they showed the completed portion of the kit to Russ, of Dream Master Creations who was going to be casting the kit. Russ looked at it and gave the boys an estimate of cost and also informed them that they should probably finish the kit in the next three days in order for him to make some castings for WF. They had three days to sculpt the entire tail and fix any imperfections! It wasn't easy, but the kit was finished with almost no flaws in the completed sculpture. They had sculpted the entire kit in a time limit of slightly more than one week.

Russ had the molds finished roughly a week prior to the show. The castings were great! Russ had even sculpted interlocking joints in it and the parts fit perfectly. The entire kit was put together and puttied in about 15 minutes. The rest of the week was spent painting and preparing the kit for the show.

This first kit was named simply Amorphous: Subspecies One, but they have decided to give the creatures more descriptive nicknames, based on what they hear others call them. Since this one has a rider on top, the nickname became, "The Rider." They plan to make a variety of kits in the future, including more Amorphous kits, such as "Headsplitter" and "The Horsehead." Interested in kits from these guys and their company **Massacre Models**? Contact: CRM Hobbies, 3326 Watson Rd, St Louis MO 63139 Tel: 314.645.1117.

The finished kit of Amorphous Subspecies 1





Edroy Products' Magni-Focuser

Having trouble seeing yet you still want to enjoy modeling? If you don't already have your favorite magnifying headset that allows your hands to be free and gives your eyes a break at the same time, I would encourage you to try this product. We briefly highlighted this product in Issue #33 and promised a closer look in the future. As with many of these magnifiers, this unit can and should be worn over the glasses. It sits comfortably around the forehead and can be adjusted simply by turning the knob on the back of the visor. The front of the "band" has an extra bit of cushion so that it rests without irritation on the forehead.

There are various models to choose from, which allow you a working distance of 20" down to 4" in the regular models and the auxiliary lens models which pick up from there and get you in closer to a 2" range.

Here are some specs to consider:

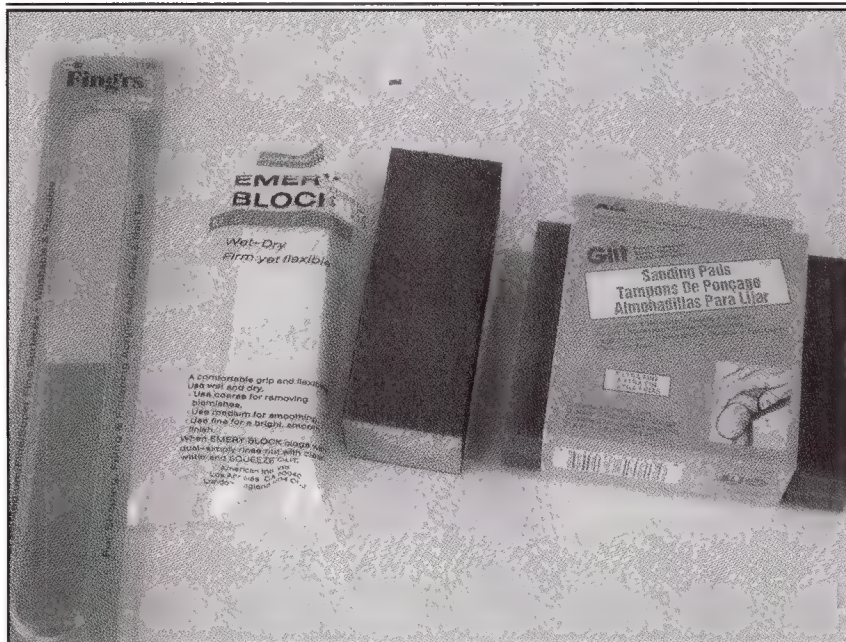
- Binocular magnifier with interchangeable lens units
- Shatter resistant, optical quality acrylic lens • Lens size 3 1/8" x 1 1/8" (79mm x 28mm)
- No center post for unobstructed field of vision • Adjustable contoured, padded vinyl head-band
- High-impact, non-corrosive ABS plastic front lens • Exclusive scratch-resistant hard-coated prismatic lenses
- The lack of a center post ensures that the user's field of vision is never obstructed

The Millennium Magni-Focuser is available with or without a light and a bifocal lens, so, if you'd like to retain your eyesight while still enjoying working on models, you may wish to give this particular product a try. The SRP is \$19.95 and you can contact the following for more information, including mail order availability: *Edroy Products Co., Inc. Carolyn Izzo Integrated Communications, Tel: 1.800.233.8803*

Attention Manufacturers: This section is just for tools and gadgets of all kinds. If you would like your product to appear here, send samples and information. We'll try it out for our readers and pass along vital information about your products.

The knob on the back of the head-band makes adjustment to your head easy.

Simply flip the lens up out of the way when not using it and drop it down over the eyes when needed. Very lightweight at 4.4 ounces, you hardly notice that it's there!



Sanding Tools

Still trying to find that perfect sanding tool? Here are a few items that you may wish to try next time you're in the need. The first three items on the left in the photo were purchased at a local drug store, in the cosmetics section (don't ask me what I was doing there). The last item was purchased in a hardware store. These sanding tools offer a bit of a variety, allowing you to do the job with ease and accuracy.

The first one on the left in the photo (Fing'rs) is really an emery board of sorts, with four different sides that allow you to pick your "coarseness" in sanding.

The Emery Block is a sponge-like material covered with sanding material. You can use it either wet or dry. Next time you're in the drug-store, check out the cosmetics' section!



MICHAEL BURNETT PRODS:

Make-Up & Beyond



Michael Burnett airbrushes the make-up appliances on actor, John Schuck for Cousin Skeeter.

Behind the Curtain



with Jim Bertges

Radio-controlled animatronic head for White Dwarf.



Diverse, that would be the easiest, simplest way to sum up Michael Burnett's career. In the years since he first joined the Make-Up/Effects industry, Michael has done just about every possible job related to the field. Along with working on numerous films and television programs, he has provided unique and fascinating make-ups for commercials, created "walk-around" costumes and masks for theme parks, supervised the creation of monsters and ghouls for Halloween projects (including Halloween Horror Nights at Universal Studios, Hollywood), created his own line of props and décor for the "Haunted House" industry, produced a line of instructional videos of Make-Up and Prosthetic effects, created a line of full-sized character replicas such as Darth Vader, Locutus of Borg and Batman, produced a line of high quality model kits and busts and has created the figures for Disneyland's animated Main Street window displays since 1994. All that and he still finds time to be a family man and have a bit of fun now and then.

For Michael it all began with having a bit of fun. As a young Science Fiction and Horror fan, some friends of Michael's were going to make an amateur 8mm movie and, as he tells it, one thing led to another. "For some reason my friends dad changed his mind...he didn't want the camera to get broken. I offered to ask my Dad if we could use his camera, and we started making our own little spoof of 'Mission Impossible.' I thought it was the greatest thing. I made amateur films for several years, then, in Junior High, Star Wars came out and the whole thing changed. There was a huge interest in that sort of thing, especially Science Fiction and people started to organize student film contests where there were a lot of different categories, but I usually stayed with the Science Fiction/horror themes. I won a few competitions and one year the prize was a trip to visit John Dykstra's Apogee Effects Studio, where they were shooting the Battlestar Galactica pilot. I was thirteen and I got to go see them making miniatures and shooting with the motion control cameras, I was hooked."

It didn't take Michael long to decide on his career path after being exposed to the behind the scenes magic of Special Effects. "When I got to college I decided it was time to focus on where I wanted to go. I was shooting short subject films and the one thing that was consistent in them was Special Make-up Effects. There were old age, monster or creature make-ups. That was what I liked and I decided to pursue it professionally. I grew up in Orange County (about 50 miles South of Hollywood), where I was able to find small effects jobs working on local cable television shows, Haunted Houses and Knotts Berry Farm's Halloween Haunt. In College I was a theatre major with an emphasis on TV and film, but in hindsight, I wish I'd been a business major. As it turned out, I ended up learning much of the business end of the effects industry the old fashioned way, through 'The School of Hard Knocks'. I went to work for Bob Clark who did walk-around costumes like you'd see in a theme park. At the same time Greg Cannom was doing Cocoon and he farmed out some stuff to Bob, that was one of the first film projects I worked on."

In the Effects Industry, like life, one thing leads to another and people you work with on one job often lead you to your next one. However, it took a little extra effort on Michael's part to take his next step up the effects ladder. "On Cocoon I met some people who were working for Rick Baker. I needed to take an intern class in college; something where I could put in hours at a business that was related to my field of interest. Rick took a look at my portfolio and said he would help me out. I did the intern thing for a semester and then Rick hired me on full-time. It got to the point where I was turning down work to continue on in school, so I decided to pursue the career at that point."

This became a time of working, learning and perfecting his craft. "I got into the Effects Industry at a really good time. The early 80s was a big time for effects movies. I was with Rick almost five years. The first film I did there was Ratboy. There were maybe six or seven of us on that. I wasn't in the union, so I couldn't do the on-set work and I didn't have a lot of experience at that point, so I did lab work. I was mainly run-

ning the foam latex, but I did a few little things here and there, sculpted some pieces, did some molds. That's one of the things I love about this business is that it's always different. Even if you're working on one particular project, there's always something different to do. You could be sculpting, molding, seaming or painting. Now with my own company, I might be doing a commercial, a TV show or something for Universal Studios."

It's that enjoyment of diversity that kept Michael busy during down times in the effects industry and, ultimately, what led him to pursue a further expansion of his career. "When we were finished with the lab work and the film went into production, Rick would go on-set and the shop would slow down for a month or two. So I would find little things to do in between. I'd work at another shop or Halloween would come and I'd do something for that. Then the next project would start-up and I'd go back to Rick's. I did that for about five years. The projects were growing and it got to a point where I was in charge of the foam. There was so much foam to run, that was all I was doing. I loved working there, but I really wasn't satisfied. I wasn't being challenged anymore, so I decided to pursue my own projects."

Michael's first solo project was working for Roger Corman on the film *Twice Dead*, creating the typical horror film items like decapitations, gashes and dead bodies. In addition to the film, Michael started doing a lot more work for Universal's theme park in Hollywood, "I did more characters and a couple of shows. First was the *Star Trek Adventure* show, I made all the Klingon and alien heads and the different creatures they used. Then I did some bodies for the *Earthquake* attraction, but this was before the big quake in San Francisco and after that they decided to take the bodies out. They weren't bloody or anything, but out of respect for the quake victims, Universal removed the figures. I still do work for Universal today. For the last three Halloweens, I have produced all the make-up effects for the park's Halloween Horror Nights. We also did the walk-around costumes for the *Small Soldiers* Attraction, and we've done special projects or press events where they needed special make-up effects."

After his stint with Roger Corman, Michael continued working out of his garage and doing sub-contracting work on films like *The Blob*, *Darkman* and *The Great Outdoors*. He provided items that the main make-up people on those films needed and couldn't produce themselves. Michael also worked on the TV program "Monsters" for three seasons and kept busy by creating talking Parkay® margarine containers and Subway® sandwiches for TV commercials.

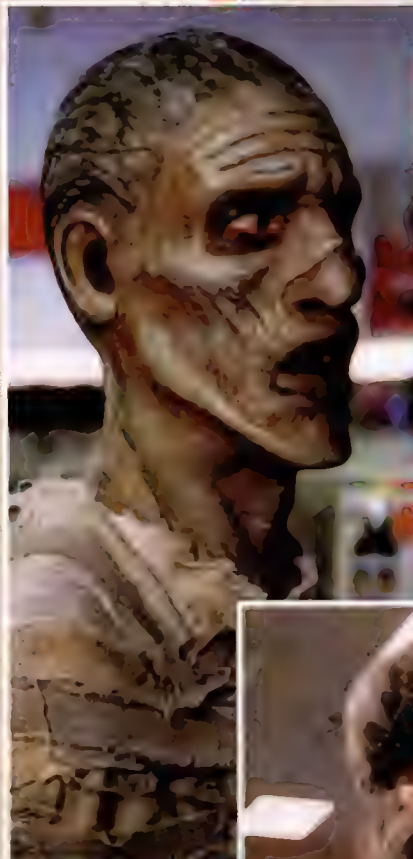
Michael's next project turned out to be something of a learning experience. It was a low budget film called *Dolly Dearest* about a deadly doll that comes to life, much like *Chucky* in the *Child's Play* movies. "We did some really cool stuff on that movie. I had a microscopic budget compared to the *Chucky* movies. The producers hired a company to shoot second unit stuff, which was mainly all the doll sequences. The second unit company had a disagreement over money with the producers and held onto a lot of the film. The distributors had a schedule to meet and the disagreement was not resolved in time to get the footage into the final cut of the movie. So, much of the doll effects we created, the better stuff never made it into the movie. There are some holes in several of the effects sequences, and I still wonder if anyone ever noticed. It was disappointing from that stand-point, but working on the movie itself was a good experience."

"*Universal Soldier* was the next big film after 'Dolly.' We worked on it for six or seven months. They changed directors on the picture. Finally, they brought in Roland Emmerich and he ended up directing. We started with one director who had one vision and a different script. We tested and prepped a bunch of effects and shot test footage. Then they shut down for a couple of weeks, revamped, came back and we did a whole different movie. Luckily we hadn't gotten too far along with some of the elaborate effects, we were still in the testing stages."

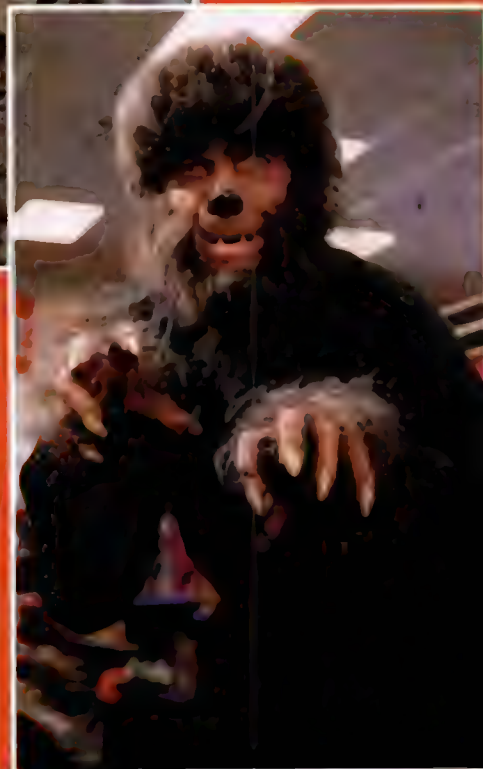
Surprisingly, it is the work he did on the short lived "Ben Stiller Show" that Michael recalls most fondly. "Out of all the projects I've done, that's the one I'm most proud of. There was a tremendous amount of work. There were hundreds and hundreds of character makeups. Lots of appliances. I probably couldn't do it again at



Above: FX scene for *Lost Highway*.



Left & Below: CVS Drugstore spot where the *Mummy* and *Werewolf* enter the store looking for the old movie horror classics from Universal Studios.



MIRROR MIRROR

Modeling Mr. Spock's Dark Side

Beginner Conversion Techniques for Vinyl Figures



15



Mr. Spock is arguably the most popular character from the classic 1960s TV series, *Star Trek*. Every "Trekkie" is familiar with Spock's intelligent, unemotional and nonviolent personality. But Spock wasn't always that way in every television episode. The Vulcan's logical mind was frequently tested by emotional outbursts of anger, loss, love and brutality. A first-rate second season episode, "Mirror, Mirror", reveals to fans an "alternative universe" Vulcan unseen in any other *Star Trek* script.

Figure modelers who desire to build Mr. Spock as he appeared in this favorite episode are out of luck when searching for

an available kit. Past and current kits represent our favorite Vulcan with the familiar stone-faced expression and wearing a typical blue and black Science Officer's uniform.

Fortunately, AMT/ERTL's 1/6 scale vinyl Mr. Spock is easily converted to fill that gap in your *Star Trek* collection. Whether you've assembled a vinyl kit before or this is your first time, the techniques discussed here can be applied to any vinyl model you desire to build.

The Basics of Vinyl Kits

Vinyl figure kits are manufactured in P.V.C., a material that allows a much greater degree of detail than styrene plastic and equals, if not excels, the best urethane resin cast figure kits available. It is very easy to work with, provided you follow a few simple rules.

1) Always heat vinyl parts in a bowl of warm water before cutting away excess molding material using a sharp hobby knife. Be careful to always cut in a direction away from you. Misshapen parts can be corrected by immersing them in warm water for a while. Vinyl parts tend to have a memory and will return to their correct

shape when warmed. Alternatively, you can use a hair dryer to warm the vinyl. This technique is helpful when assembling joint parts and in the conversion project discussed here.

2) Use only a cyanoacrylate "super glue" for cementing parts. Gaps and surface blemishes, such as small bubbles, or seams need to be filled with two-part epoxy modeler's putty. There are many brands on the market; check with your local hobby shop for availability.

3) Vinyl, as stated above, is severely affected by heat. "Heat sag", a softening and distortion of the material, results from displaying a vinyl model in bright sunlight. Avoid placing your models near windows. Later we will learn a procedure to strengthen vinyl against heat sag.

4) NEVER use enamel, lacquer or oil paints on the bare surface of your model, as this will damage the vinyl. Use water-based acrylic paints only. Okay, enough rules. Let's get started with the fun part!

Planning the Project

When tackling a conversion project or diorama, planning is critical to assure pre-



The process for bringing out the dark side of Mr. Spock is involved, yet basic. With the proper tools and know-how, you can do it!

dictable results. In this case, I turned to my sci-fi reference library of Star Trek technical guides and a videotape of the TV episode, "Mirror, Mirror" (photo 1). The basic story line has the landing party beaming up during an ion storm, which causes a transporter malfunction. Captain Kirk and his party suddenly find themselves in a mirror universe aboard an Enterprise run by ruthless barbarians. Torture and assassination are the norm. First Officer Spock wears a very different, almost piratical uniform and a goatee. He tortures a fellow crew member in the first scene, but by the conclusion, this mirror image Spock actually helps the landing party return to their proper universe.

Besides Spock's new and threatening appearance, the transporter room itself is a pivotal part of the script. Both subjects needed to be combined to achieve a miniature scene with impact. After a couple hours of freeze-frame analysis of the videotape on my big screen TV, I was able to sketch plans of the transporter room and details of Mr. Spock's unique look. The scene I settled upon depicts the final climax where Spock delays departure of the "good guys." Our course is plotted. Ahead Mr. Sulu, warp factor one!

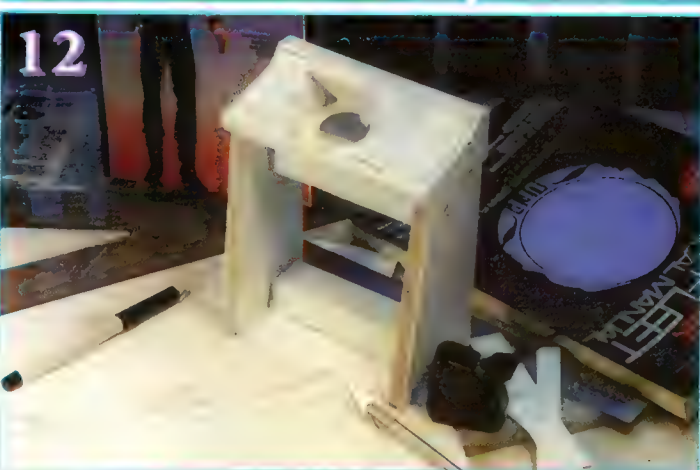
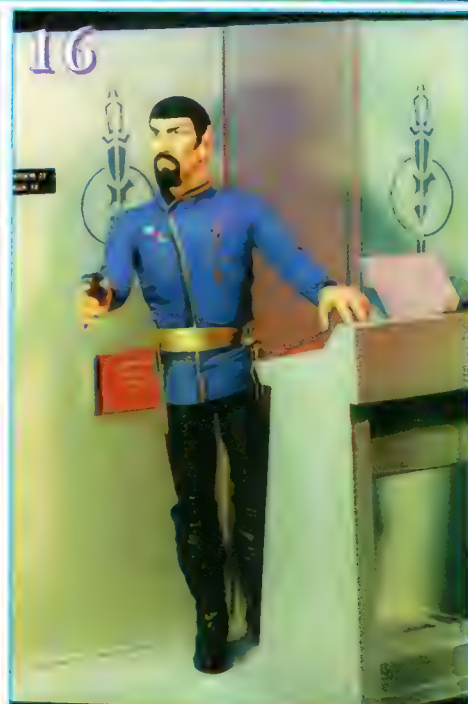
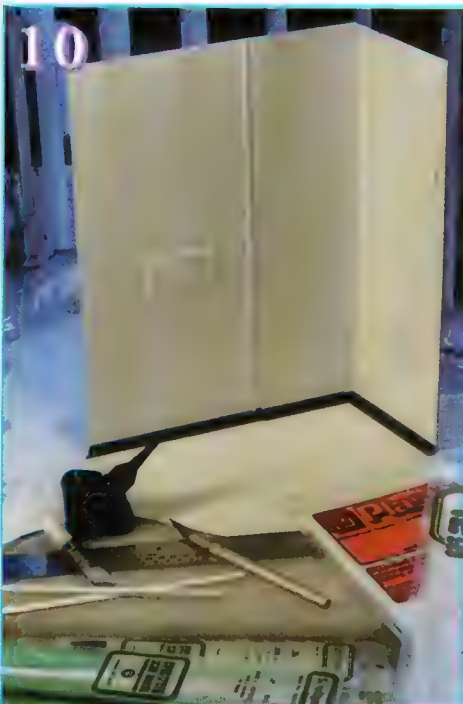
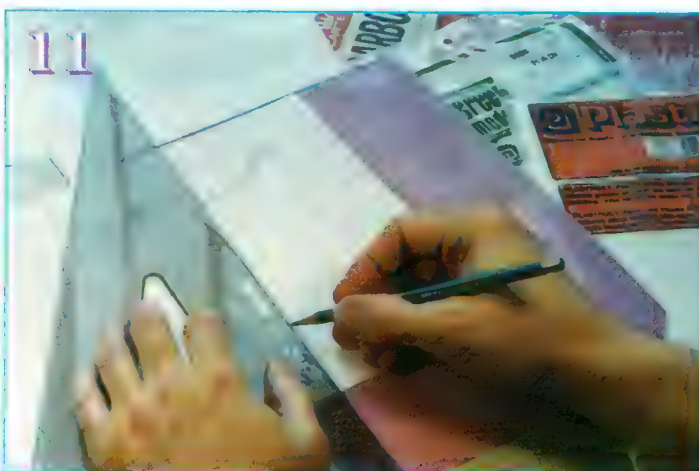
Mr. Spock's Makeover

If you judge the AMT/ERTL Mr. Spock kit by box art alone, you will probably pass on purchasing it. The build-up photo presents a mediocre painted, stiff appearing figure that barely resembles Leonard Nimoy as Spock. What's inside is much more appealing.

The kit consists of ten cleanly molded parts in light gray and black vinyl. Rank and insignia are molded in relief, which aids greatly in painting. The phaser weapon is nicely detailed, though it seems a bit undersized. This kit's highlight is the head sculpture of Nimoy as Spock; it really looks like the actor as he appeared in 1967. The main problems with this kit are the stiff pose and the oversized hands.

Tackling the head conversion required giving Spock a beard. Epoxy putty is the key material for re-sculpting features on vinyl. There are numerous brands of epoxy putty available, but remember to purchase one that is specifically intended for hobby sculpting, such as Milliput™. Epoxy putties sold in home improvement centers are too coarse in texture and best reserved for patching plumbing fixtures.

Epoxy putty comes in two parts, usually in stick form. Cut equal portions of each and knead together until the color is uniform. Spock's goatee is very simple to create (photo 2). Use a photo



as reference or, if you wear a beard as I do, look into a mirror and duplicate the shape. Simulate fine strands of hair by lightly pressing the edge of a hobby knife blade into the soft putty. Milliput™ needs about 2 - 3 hours to set and cure, other brands may require overnight. Once dry, epoxy putty can be carved and sanded like wood.

As mentioned earlier, vinyl kits suffer from potential damage when exposed to heat. This is an ailment known as heat sag.

Methods to add strength to vinyl figure parts range from pouring plaster into the hollow body cavities to cramming the torso portion with old newspaper. My experience with expanding foam resin has yielded good results. Sold in spray cans at home improvement centers, this insulation product is extremely lightweight when dry and easily shaped with a hobby saw or knife (*photo 3*).

Follow the product use and safety instructions printed on the spray can. ALWAYS use expanding foam in a well-ventilated area

and wear protective latex gloves. Avoid touching the wet foam or spilling on clothing. Acetone or nail polish remover containing acetone can dissolve uncured foam, so keep a bottle handy for emergency cleanup. Squirt foam into the kit part cavities in small amounts, allowing the material to expand and set before adding more. This stuff really EXPANDS and a little goes a long way. Also the slow add method prevents liquid pockets of foam getting trapped and remaining uncured. Once cured you can cut off excess foam that may protrude from part openings.

Controlled heat can be helpful in converting vinyl parts. I needed Spock's right hand to grip his phaser (*photo 4*). Heat the part with warm water, or better yet, with a hair dryer set on low speed, then bend and hold it in position until cooled. You can also quickly dunk the warm part in a bowl of cold water, holding the part in position until it retains the new pose.

Spock's arms were repositioned to aim his phaser and operate the transporter controls (*photo 5*). A wedge had to be cut in his right elbow to straighten the arm. A section of plastic tubing was inserted into the hollow arm to add strength. Later, the resulting gap was filled with epoxy putty and wrinkles sculpted in.

Epoxy putty can be shaped as a sheet and cut into pieces to duplicate thin layers of fabric (*photo 6*). Spread a thin film of petroleum jelly on a sheet of wax paper, and then place a mixed ball of putty on the sheet. Fold the wax paper over and flatten out the putty by rolling a tube shape, in this case the handle of a clay-sculpting tool, over the material until it flattens to about 1/16th inch thick. Petroleum jelly prevents the putty from sticking to the wax paper. Allow this to set for an hour and a half, and then the stiffened putty sheet can be cut to shape with a hobby knife or scissors.

Strips of sheet putty were glued to Spock's torso to create a collar, lengthen the tunic, add a sash and make knee-high boots (*photo 7*). All the mirror universe crew members wore stylized daggers on their sashes. Following my sketches, I fashioned this dagger from sheet styrene plastic. To match the episode costume, molded on rank symbols were removed and resulting blemishes filled with Bondo red repair putty. Bondo is an inexpensive automotive body repair product available at auto supply stores. Testors produces a similar, though more expensive, hobby putty.

Prior to painting, spray the figure with a water-based acrylic primer. DO NOT use a lacquer or enamel primer as this will react with the vinyl and damage the model. This primer coat will reveal overlooked flaws and create a good surface for the final colors. After painting, a final touch was added by cutting chest insignia and medals from sheet plastic (*photo 8*).

Beam Me Up, Scotty

Many modelers who devote inordinate amounts of time to building their miniature subjects surprise me by grudgingly spending only an hour or two working on the base their prized labors of love will be displayed upon. Well-executed models are truly works

of art. The base forms a frame for your miniature "painting" and just as you wouldn't mount a Picasso in a cheap plastic frame, neither should you put your model, figure or diorama on a sad hunk of scrap lumber.

The base in this project is as important as the figure subject because it sets the scene and implies a story. I made numerous rough sketches of the transporter console and room, which had to be interpreted as 1/6th scale and drafted into plans. I soon realized that if I made my transporter controls a strict 1/6th scale it would be so large as to upstage Spock. Hiding behind artistic license, I reduced the dimensions about 20%.

Rather than constantly using squares or rectangles as bases, I indulge in unusual shapes to heighten eye appeal. Triangles, trapezoids, ovals and free form shapes are commonly part of the hundreds of diorama projects I've created over 30 years. Give this approach a try and you'll see how dramatically it sets your work apart from the crowd.

I began with a 9"x12" basswood plaque purchased at a craft supply store. Referring to measurements on my plans, I positioned the transporter room layout at an angle to make it more visually interesting. Using the proposed room wall lines as a guide, I sawed off the base's rear corners. A basswood strip was glued to the outline of where the floor would be attached (*photo 9*). This is a nice touch that adds greatly to the finished display.

The transporter room walls were fabricated from .080" sheet styrene (*photo 10*). Textured .020" sheet gave the floor a contrasting appearance. Evergreen and Plastruct are excellent brands of plastic stock available in a wide range of shapes and thickness.

Transporter console plans were transferred to plastic sheet by tracing photocopied drawings over carbon paper (*photo 11*). The parts were cut out and carefully test fitted to assure proper shape, and then assembled using liquid plastic cement. Super glue can also be used, but I believe liquid plastic cement makes a more lasting bond because it contains a solvent that virtually "welds" styrene parts together (*photo 12*).

I installed numerous control panel lights at this time, though a thorough description of miniature lighting is beyond the scope of this article. Two flashing LEDs became alarm lights, while five 6-volt mini bulbs with colored gels and reflectors became various other lights. An external 6-volt battery pack served as power. The interior of this detailed set piece was filled with so much wiring and resistors, it gave the impression the transporter would actually function! Painting and final details were then completed to resemble the full size mechanism (*photo 13*).

Once painted, the room walls and floor were permanently attached to the base with 5-minute epoxy glue (*photo 14*). Computer generated signs decorate the walls and insignias of "The Empire" were added with the aid of Frisket stencils. The scene is now ready for its actor (*photo 15 and 16*). Quiet on the set!!!



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The Explosive Magnitude of Miniatures for **SUPERNOVA!**

Part 2 by Jim Key



All Photos, except where noted by Jim Key

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**NIGHTINGALE 229
"SUPERNOVA"**

Join us in this second part to find out more about the various aspects of model-making that took place for the movie, "Supernova!"

Mannequins

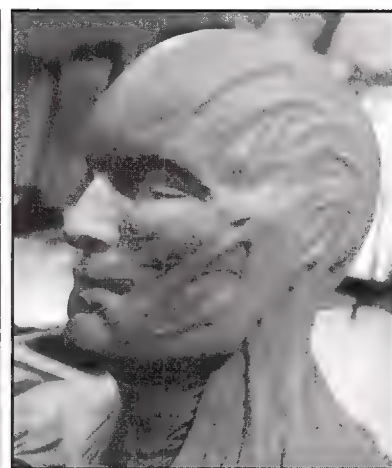
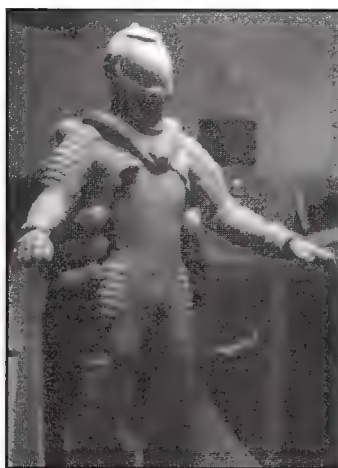
Concurrent to building all the spaceships, were the two 1/6 scale mannequins of the main character Nick and the creaturish form of Carl. Each measuring a height approximately 12". Originally, there would have been a third mannequin, presumably in 1/4 scale, at roughly 18" tall, of the mechanical character 'Fly-Boy'. It was later determined that this mannequin would not be needed. The other two figures however, would serve two distinct scenarios. The figure of Nick would be used as a seated pilot for the 1/6 scale Shuttle. The creaturish version of Carl would serve as a stand-in for the Nightingale 229's 1/6 scale observation dome demolition scenes.

To bring these figures to life requires great skill and quickness. The task was assigned to veteran sculptor Michelle Millay. Given several photos, enlarged to proper 1/6 scale dimensions, she quickly built each of the characters up from a basic bendable solder wire form. Onto this support, each figure was sculpted out of Super Sculpy, a plastic type compound which hardens quickly in a small conventional oven. The compound allows for fine details which are often times easier to accomplish in achieving a solid master to cast from. It has also become one of the products of choice for professional sculptors.

Each of these figures were sculpted standing erect, with arms slightly outstretched for ease of molding and re-positioning. Once molded and cast in urethane resin, these figures could then be cut apart and re-positioned as needed. For example, Nick's figure had to be cut apart to achieve a seated position. And ultimately, because of the conditions of the reworked 1/6 scale Shuttle cockpit, the mannequin was halved. The final result making use of only the upper torso. Even though the overall amount of detailing put into the spacesuit, facial likeness of James Spader, and helmet/backpack, was in and of itself spectacular. The same conclusion can be made of the creaturish Carl. The intricacies of the freakish bone structure and outlandishly bizarre musculature



*Close-up of 1:220 scale Titan Mine Facility from front approach, inside crater.
Photo: Anthony Freidkin*



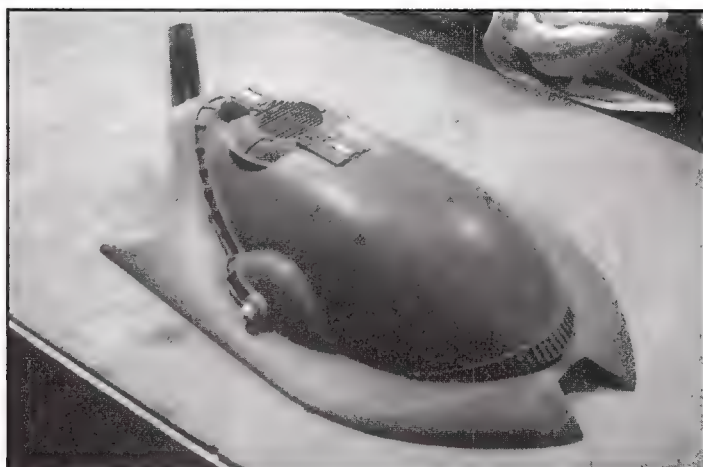
Above from left: Michelle Millay sculpts a 1:6 scale likeness of Nick (James Spader); 3/4 close-up of 1:6 scale Nick, with helmet. Above photo right: 3/4 close-up of Carl/Troy's full-sized 3rd stage facial prosthetic, creaturish form. Though made, this prosthetic was never used.

matched the full scale prosthetic makeup worn by the actor. It's a shame that MGM/UA doesn't take advantage of the vinyl figural kit market, because both of these sculptures could (with some restoration) become the master patterns for a probable cult following. Who knows, perhaps with some persuasion, they might be tempted to license these characters. As for the sculptural work

ship of the Nightingale 229 and its Shuttle, the Spacetug could be designed in a very different manner. Since George Trimmer and myself were finishing the last of the details on the bridge section of the Nightingale 229, the final working drawings for the Spacetug were given once again to Ben Edelberg. Having an initial concept supplied by the production department, he was given



Lead modelmaker, Nick Seldon examines the 1:24 scale Spacetug maquette.



Close-up of 1:24 scale Spacetug main body pattern.

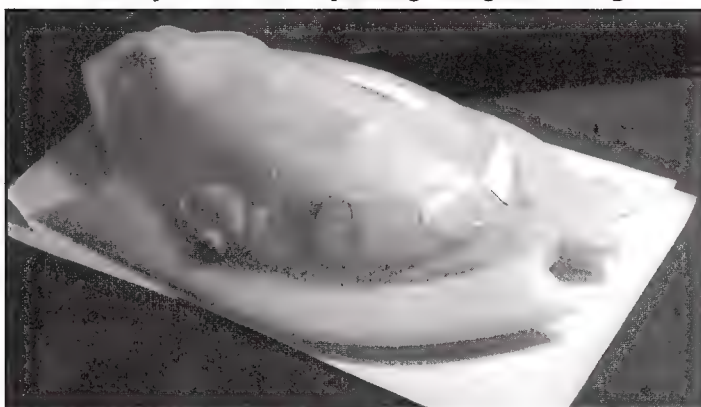
done by Michelle Millay, the results were incredible in both their likeness and functionality.

Spacetug

As the only independent vehicle, separate from the partner-

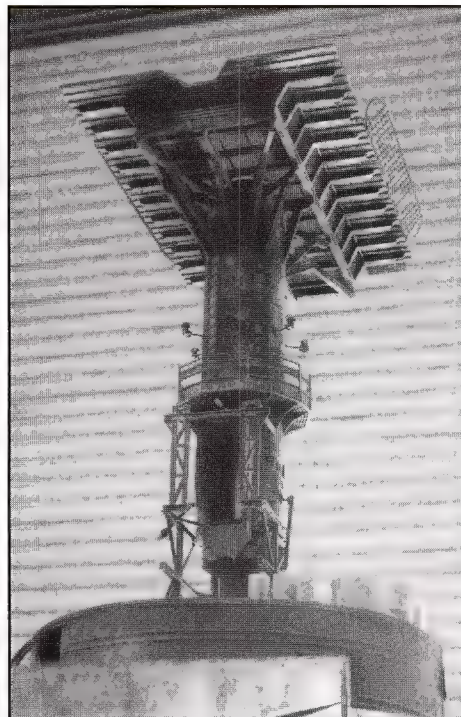
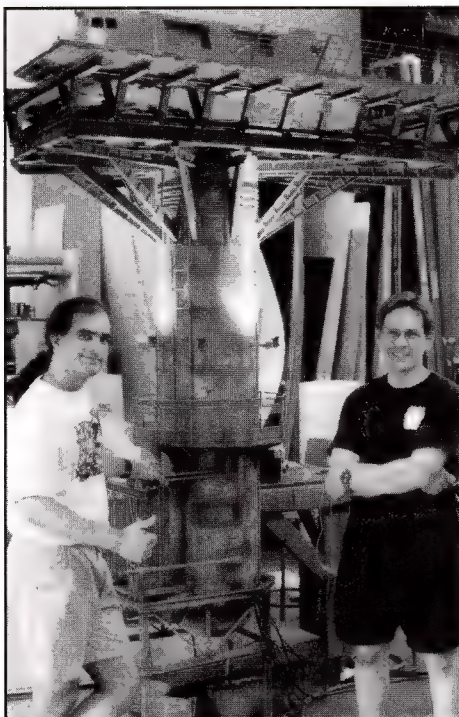
the advice to create a "different look," much the way an old Ford would compare to a modern Chrysler. In the same way that a harbor tug is designed to move ships out of dock, the Spacetug would be used to move the Nightingale 229 out into free space, away from the space hospital. There were also provisions made by which it could dock on the rear side of the Nightingale 229's med-

Close-up of 1:24 scale Spacetug fiberglass casting.



3/4 view of finished 1:24 scale Spacetug miniature.





Above from left: Modelmakers, Brent Heyning and Nick Seldon, pose with the completed 1:6 scale Titan Mine Landing Platform; Close-up of 1:6 scale Titan Mine Landing Platform bottom section showing match to stage set; Undershot of 1:24 scale Titan Mine Landing Platform revealing relationship to suspension bridge and support arm.

ical compartment, a detail driven by the storyline.

To begin the work necessary to construct this miniature, a full size maquette was constructed out of foam by model lead Nick Seldon. The initial design resembled an almond shaped body with a "U" shaped outer skirt, bearing twin boosters, and multi-segmented bumpers. On the rear, a roll cage set of pipes, and an intermodular airlock, vital for docking with the Nightingale 229. The master patterns were carved out of Renshape, a hardened poly-material which cuts and sands with incredible smoothness. Because of this smoothness, turning engine thruster bells on the lathe held the delicate detailing necessary for close tolerance casting.

The final miniature was then constructed from a fiberglass shell, and detailed with cast urethane resin thrusters and steering vane pieces. The outer bumpers and roll cage were a mix of Renshape and styrene plastic. The same fabrication process applied to the mechanical hook, located on the nose of the Spacetug.

Painting focused, as previous stated, on the griminess and weathering needed to give this ship a heavily used appearance. Its most striking feature would be the highly visible yellow caution stripes seen atop each of the bumper segments.

Titan Mine Facility

Upon first read, I got the impression that this would be located on Saturn's largest moon, Titan. This is far from the reality of where it is located. It is in fact located on a moon, even though it had originally been planned for a comet, though not in this solar system. Far off in another star system, it is a moon caught in the death throws of a collapsing parent star about to go supernova. More importantly, it is the location where the characters involved discover an alien artifact, and set into motion the central plot of the story.

At the onset of starting the job Scott Schneider took several of us over to where the stage sets had been erected to get a sense of the environment that we would have to match in our scale miniatures. What was evident was the fact that this was a

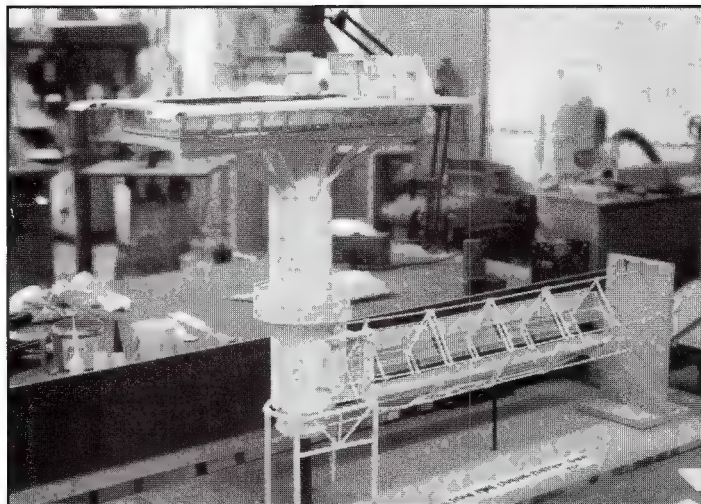
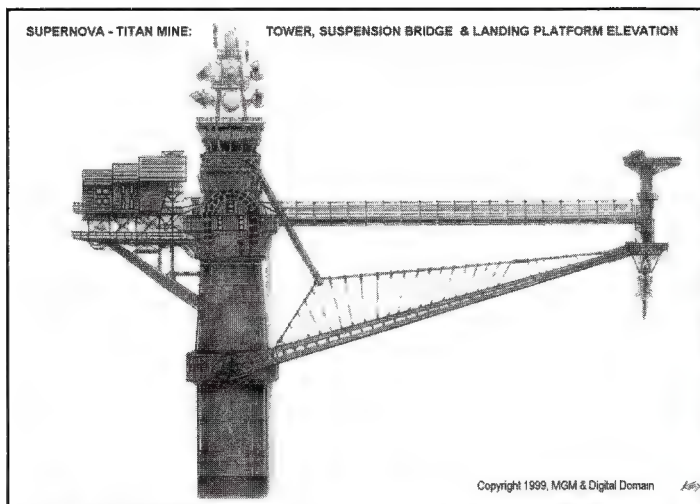
mining operation, digging through cavernous underground vaults, in search of water and other precious minerals. The entire look was old and abandoned, covered with a permafrost coating, giving the entire environment a very cold appearance.

Back up on the surface, the environment was airless, exposed to the ravages of the swollen, soon to be supernova star. Unlike the cold underground, the surface world was now bathed in extreme heat. Whether or not such conditions would in the past or present create a permafrost layer, the order to match the surface to the underground was part of the original mandate.

Secondly, was the aspect of filling in the missing parts of the stage Tower and Landing Platform set, for which only both ends of the suspension bridge had been built. Our part of the project involved shots for which we would need to construct several versions of this Tower and Landing Platform, which included a distant 1/220 scale of the overall site, a closer 1/24 scale Tower/Platform portion, and a 1/6 scale section of the Landing Platform only. The latter of which was used in conjunction with the 1/6 scale Shuttle miniature.

Both Ben and I were then asked to take some of the preliminary concept sketches developed by Tom Southwell and flesh them out into final working solutions. What was missing from the concepts was true sense of the scale of the facility and architecture that fit the environment, which exist in lesser gravity than Earth's. George Trimmer then further defined the layout of the mine, and agreed to Ben's idea of using old blast furnace facilities as an influence for designing the structures. As this was underway, I was given the task of finishing the Landing Platform from what was started as live action sets. The central theme being that we keep everything 'lofty', in defiance of the lesser gravity.

A lot of the first versions that Ben explored revealed a complexity that, had we more time and money, would have amounted to interesting and unusual architecture. What we ended up with was a hybrid simplification based on the blast furnace influenced renderings which Ben had started. The final design was that of a cylindrical shaft, capped off by an airport control tower supporting a huge and diverse array of interstellar communication antennas.



Above from left: Jim Key's conceptual profile sketch of the Titan Mine Tower and Landing Platform; Maquette of Titan Mine Landing Platform.

Outstretched at the other end of this central shaft was the Landing Platform interconnected by a scale 200 foot long suspension bridge. Opposite to this was an "outrigger" style crew habitat, similar in design to the work station found underground.

As I mentioned earlier, this facility was established on a moon. More specifically, it was built on the rim of a crater, with the Tower and Landing Platform some 2000 feet above the surface of the basin. The rest of the complex was determined to be a series of platforms which meandered outward in a horseshoe shaped pattern around the centrally placed Tower and Landing Platform. Behind this complex, on the backside of the rim, sat an adjoining structure which served as the facility's approach complex. Space faring vehicles would land there and be supplied with the contents of what was being mined.

George Trimmer was wanting something radically different for the platforms. He wasn't content to just build something that looked like a typical oil derrick set-up. To create a sense of modularity, he hit upon angled platforms that could be placed outward from the central Tower and thus ultimately found an octagon to be the answer. This allowed us to lay out a nearly bi-symmetrical plan, employing a little bit of variance between the two halves. We also decided to use varying sizes for these octagonal platforms, out of which, we developed a hierarchy for all the platforms. The ones nearest the front were the drill sites. The mid lateral portions became the routing and collecting stations. Lastly, the rear platforms, which were the biggest, were the pumping, refining, and distribution points for the complex. They connected to the outgoing pipeline which led to the rear outermost secondary complex.

To exploit lower gravity, the front platforms were hung out over the rim of the crater, adding an air of dramatic and daring to the complex. A great illusion, but a real trick to actually build since we were limited to using pencil rod steel to weld the platform stalks together; all of which were cosmetically covered with laser cut braces and cross members. This 1/220 scale miniature was a job custom made for the laser cam system. We had designed and drafted a very detailed intricate pattern of beams for each platform group. Additionally there were eight support beams for each platform. In order to keep everything strong yet light, we chose to build all the platforms out of Plexiglas. With five levels, the complex grew to a staggering 65 platforms.

The rest of the decorating of the complex came in the form of extensive use of resin cast storage tanks, laser cut piping systems, and EMA tubing. To give scale, large construction cranes were etched out of brass and added to many of the front platforms.

Once all these elements were constructed in pre-fab fashion,

the entire set-up was taken from the model shop over the Digital Domain's sound stage to be perched atop a huge sculpted foam crater. In 1/220 scale, that meant constructing a pie shaped wedge of surface measuring 31' deep by 34' wide across the front face. The Titan Mine Facility, with miniature Tower and Landing Platform, would in itself measure 7' across its backside width by 9½' deep. Placed on the edge of the crater's rim, the facility occupies the front half of this massive pie-shaped wedge of "moonscape."

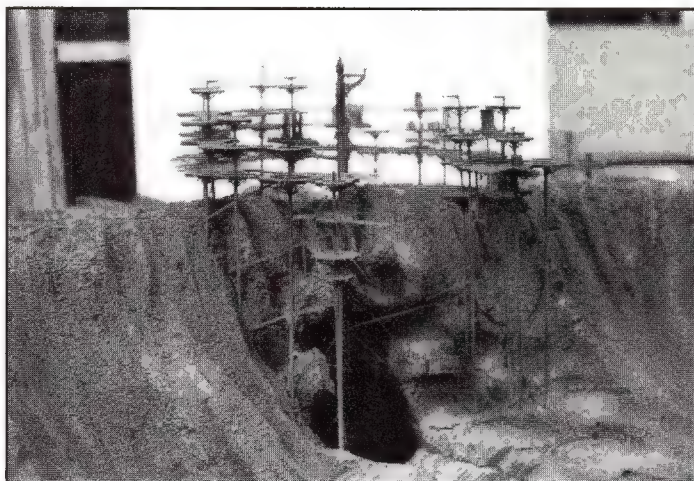
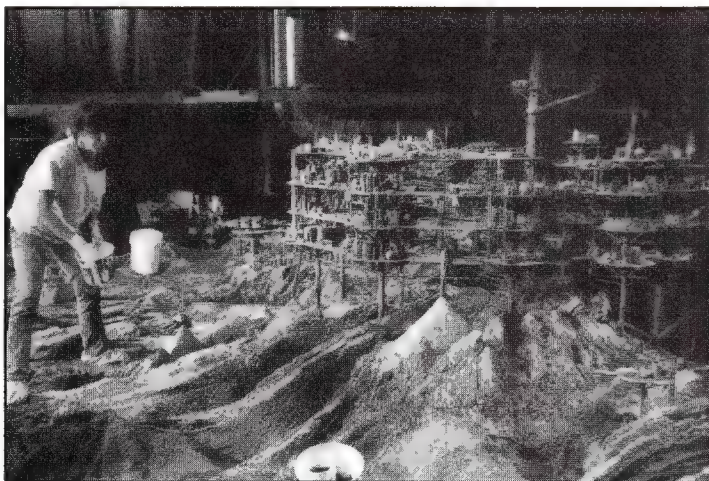
To get the proper look, lead carpenter Branden Seifert designed and oversaw the construction of 7½' tall tables to act as support bed for a 2' deep layer of Styrofoam, which would form the moonscape behind the complex. The overall design stemming from the 1/1000 scale Titan Mine maquette which George, myself and Eddie Turner had completed the week prior. The front area, or basin of the crater, was some 6½' lower than the top rim of the crater, where the complex was mounted. All the terrain detailing was painstakingly carved out of huge blocks of white Styrofoam by Yarek Alfer and his team of sculptors. So involved was the moonscape, that it took nearly 10 days to complete the sculpting and get all the topography correct.

To accommodate the insertion and dressing of the miniature setup, the Styrofoam moonscape and support tables could be separated into several interlocking pieces. When placed back together, clever use of all the crater ridges went a long way towards hiding the seams. It was then painted over with varying shades of grays, red and brown rust, light beige salts and blacks to give the heavily burnt appearance. A masterful job completed by lead painter Ted Vandorn, Sean Gilleran, and Laura Grijalva. And to all the painters' credit, the match they made to all the existing stage sets was indistinguishable.

The finalizing of the complex above the crater rim concentrated on adding details for scale and the "aging" factors necessary to bring a quarter century's worth of abandonment to its overall appearance. The only lighting, relevant to an aspect of the story, was in the floodlights that illuminated the Landing Platform and central shaft of the main Tower.

The final two miniatures, the 1/24 scale Tower/Platform and the 1/6 scale Landing Platform, were constructed just prior to and concurrently with the larger 1/220 scale Titan Mine Facility. Having redrafted the final version of Ben's initial Tower and Landing Platform concept, the team could then estimate final materials. George Trimmer gave consent to have a master set of blueprints made up for both scales to help clarify and expedite the final two builds.

On the 1/24 scale miniature lead model builder Nick Seldon,



Above Left: Profile of completed 1:220 scale Titan Mine Facility, as seen at the edge of crater rim. Featured is painter, Laura Griljaiva, adding some weathering details to the model. Above Right: 3/4 approach overview of Titan Mine Facility maquette.

along with Brent Heyning, devised a simplistic approach to building the central Tower out of a large cardboard tube. Under which Brent Heyning welded a lightweight, yet strong, steel armature. Onto this armature, two cantilever arms were jointed to act as supports for the outer Landing Platform portion.

To ensure accuracy to the stage set, we decided to acid etch thin brass support rails for the delicate 8.3' scale suspension bridge. All of which was skillfully brazed together by model maker George Willis. No easy task since it would be central in the camera's POV and had to match the stage set exactly.

The upper portion of the main central Tower sported a diverse array of interstellar communication antennas. To communicate with the rest of the complex below, I suggested we add two quads of microwave type dishes. By the time Dave Chamberlain finished, the entire top section looked like an airport control tower, which was in keeping with the establishment.

The only other area that had to be matched to a pre-existing stage set was that of the "bridge area," or landing found at the opposite end of the suspension bridge. The front 180 degrees were in fact all that was built for live action. We decided, for simplicity sake, to just mimic this layout on the rear 180 degrees. It also made for an easy access point to the crew habitat located behind this circular "walkabout."

The last portion, the 1/6 scale Landing Platform, was halfway established from the pre-existing stage set. Given was the lower cylindrical half, to which I designed a small flatbed type pad for the Shuttle to perch on. All that had to be observed was making it big enough to contain the small craft. What I ended up with was a greatly scaled down version of the initial concept. The overall dimensions were 36'.11" in length by 24'.1" in width, which scaled down to 6'.2" by 4'.0" in 1/6 scale, and 18.45" by 12.04" in 1/24 scale.

To accommodate the story line, the central vault of the Landing Platform had to have a basket type area to receive cargo. It more importantly served as a drop-off point for the Shuttle's R.R.U. It also contained the airlock and connecting ladder enabling a person to reach the suspension bridge below.

On top, at the forward end, were four "train car" type bumpers. These would be the only means provided to halt the forward movement of the Shuttle during landing. It's a good thing that the main character Nick (James Spader) was as good a pilot as he professed to be, for landing on a perch that is little more than the size of the vehicle that is being flown would seem "foolhardy" otherwise.

Previs

Getting these miniatures onto film was a bit more complicated than simply running beauty, lighting and matte passes over them with a motion-control rig. SUPERNOVA, like The Fifth Element, Star Trek: Insurrection and What Dreams May Come, relied heavily on the use of previsualization, or "previs" as more commonly called. Previs allows for exact planning of moves through environments in a language shared by computer modeling systems and motion-control rigs. Therefore, animatic type storyboards or test shots can be made on a virtual system, then revised by a director or visual effects team, all before engaging in the time and cost of setting up and shooting the physical props. And once decided upon, all shot information is then translated directly to the motion-control rig, duplicating the desired movements, exposures and effects.

Since there was initially half the production time allotted to SUPERNOVA, versus what was given to The Fifth Element, both the physical and virtual models underwent simultaneous development. As our team finished a portion of the Nightingale 229, Shuttle, Spacetug or Titan Mine Facility, the CAD files were, in turn, sent from the model shop over to the digital department so that virtual modeling and further previs work could continue to occur. In return, the digital model of the Nightingale 229's bridge section helped our miniature design team solve the problem of the hangar doors for the deployment of the Shuttle. Each department was truly working with each other at the same time, instead of miniature construction first; post production second. The realization that these two art forms, physical and virtual, were, in fact, working hand-in-hand, as designed, led to a great sense of comfort since so much of the time they are often depicted as being "on opposing sides." I may be going out on a limb here, but indications still point to the fact that physical models still have a place in the visual effects community. Though sometimes greatly enhanced by "cosmetics" applied from the virtual realm, on the whole they still present greater realism. Though the virtual or digital realm is catching up in greater leaps, it should not be looked upon as a replacement art form. It has been my belief, as well as many others in this industry, that the two should always interact for the greater good than ever be supplanted by the other.

My thanks to Mark Stetson and George Trimmer for reviewing and critiquing this article. Also to MGM/UA and Bob Hoffman at Digital Domain for their assistance in producing this article and for permission to use the visuals.



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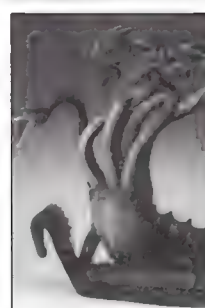
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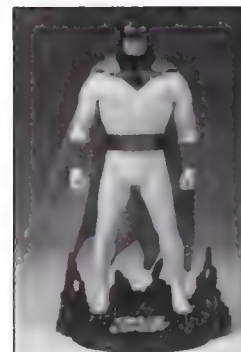
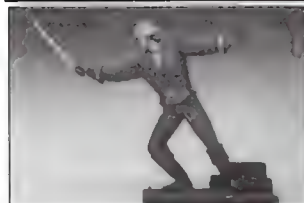
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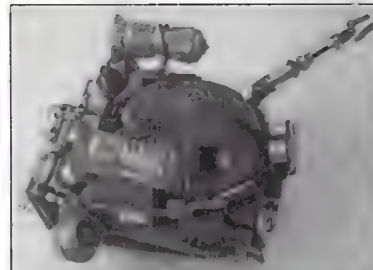
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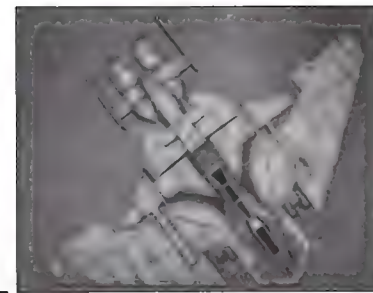
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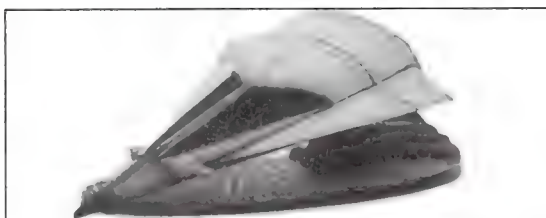
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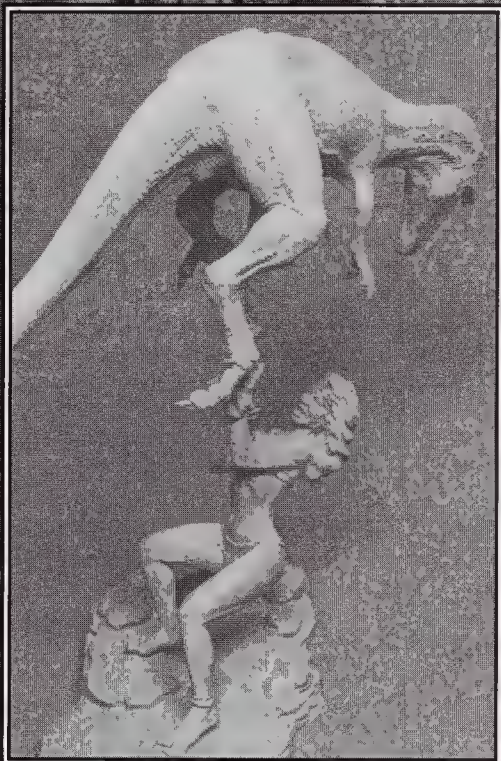
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DOWN THE PREHISTORIC TRAIL

By Mike Fredericks



Stuck on You

from the folks at:
Sorcerer's Apprentice &
Menagerie Productions



Shane Folkes' fourth and most recent dinosaur resin kit is the Cretaceous era duck-billed dinosaur, **Parasaurolophus walker** in 1/18 scale. This is a nine-piece kit with glass eyes provided. The parts consist of an oval and resin base with separate ground piece. There is also a separate, very realistic fallen log that fits onto the base so accurately and snug that it hardly needs gluing. The groundwork portrays a rocky and muddy pond bank. The *Parasaurolophus* stands on one leg looking slightly to one side as if just startled and beginning to flee. (This kit would look great next to David Krentz's *T. rex* that I also review here.) Speaking of tight fits, all four limbs plus separate head have male/female keys and truly fit near perfectly.

You might even be able to get along without putty by hitting your kit with just a little extra primer at the joints. They are that tight! Shane just keeps getting better. His first attempt was an *Iguanodon* that had a good overall look but I think lacked the detail that even Shane would admit he would have liked to give his sculpture. For his second outing, a *Baryonyx*, Shane went for a much more animated and detailed dinosaur model kit. My feeling, however, was that the skin detail was rather uniform and man-made looking. Shane agreed with me. For his next kit, *Pentaceratops*, he really got everything right as far as I was concerned with a very realistic appearing animal with natural-appearing and realistic skin details. Somehow Shane has even improved upon that sculpture with his new *Parasaurolophus* by perhaps being a little more subtle with his cross-hatching skin detail. Edges seem to be less sharp and skin folds seem to lie naturally with plenty of attention paid to muscle and bone structure underlying the flesh. His *Parasaurolophus* has large toenails both front and back, a hard beak-like mouth, a short, thick tail and a stomach protected by hard scute growths.

The head is well thought-out and extremely detailed with good symmetry. The resin eyes are present, but if you wish to drill them out, Shane supplies a pair of glass eyes that don't need painting. The characteristic horn on the back of the head looks a little short for my liking but I have no doubt that the size of this feature varied widely on the living animal millions of years ago.

Price for **Parasaurolophus** is **\$125.00**, which includes shipping or Shane will completely finish your *Parasaurolophus* to your specifications for \$240.00. Contact Shane's **Cretaceous Creations Company** at **8420 Craig Hill, St Louis Mo 63123 (314) 849-9754**. This is fine wildlife sculpture at its best. Shane is sculpting full time now and promises several more kits before year's end including his company logo's *Carnotaurus*, the bad guy from Disney's *Dinosaur* movie. (*Carnotaurus* is probably ready for shipping as you read this.)

David Krentz presents "**Rex Mundi**." The long awaited, new resin kit from sculptor/artist David Krentz is finally here. His choice: the ever popular king of the dinosaurs, *Tyrannosaurus rex*. Dave says that sculptures of *T. rex* have been done to death but learning that the Chicago Field Museum would be displaying the *T. rex* art collection of John Lanzendorf right next to the full sized mount of "Sue" the giant *rex*, changed his mind. John has purchased a bronze copy of Dave's sculpture which now resides (temporarily) right next to Sue at the museum. (John has a fantastic new color coffee table book documenting his collection titled "*Dinosaur Imagery*" in stores now.)

Dave insisted that if he was going to do a *T. rex* sculpture, it would have to have a fresh, new look. The problem was *coming up* with that fresh, new look. He spent many an hour sketching and designing and asking himself what he could do different. He finally decided that A) Tony McVey had already sculpted the best *T. rex* ever and B) with so many contenders, anything he did would probably look like someone else's previous attempt. He decided there was nothing he could do but just "jump into it." Early attempts "looked boring" or pushed the limits of reality." He figured customers were probably looking for a beefier "*Judith*" from him (*Judith* was Dave's highly successful first kit, the tyrannosaur species called *Gorgosaurus*), but Dave felt he'd already done that and was looking for some contrast between the two.

Dave told me "she is rearing up to show her immense size to a rival *rex*. Sort of how some animals try to win a fight without fighting, by making themselves look bigger. She's beat up enough. She doesn't need any more wounds. The base depicts a cooled lava flow. There are some huge cracks through the lava to show a combination of her weight and recent tectonic movement."

The pose probably won't make everybody happy (but then, what does?). *Rex Mundi* is standing rather upright. *T. rex* is thought to have walked much more parallel to the ground in today's thinking. Dave talked with paleontolo-



gists and studied rex's anatomy to ensure that this pose was possible.

Skin detailing is supreme and refined. Based on "Sue," Dave gave his rex massive scars on the head, neck and back.

Rex mundi means "king of the world" in latin. Dave's rex is a female (thought to have been larger [and maybe meaner] than males) but "Augusta Mundi" didn't sound as good.

This is one honking big piece of model! At 27" long and 17" tall of solid resin from Mike Evans of Alchemy Works, rex is in 9 pieces, including a cracked and hardened lava flow base. (At one time, David told me there would be a dead Triceratops on the base, but I guess he changed his mind). The bottom of the feet have keys, but you're going to want to pin this hefty model to the base with metal pins. David Krentz was one of the key artists on the new Disney Dinosaur Movie. Doing Rex Mundi was probably a bit of catharsis for him away from pressures at the shop.

Rex is covered with detail. You'll love painting the "scaly" skin, wrinkles, protruding muscle tones and many, many sharp bony scutes. (It hurts your hand to hold the body.) Look at the pictures and decide if Rex Mundi is right for you. From her swishing tail to her beady, little eyes, I think she'll make an awesome display in your collection. The kit is in 1/18th scale (like Dave's other kits), but fits in fine with 1/20 scale dino kits. Rex is \$249 + \$15 s&h, check or money order to: David Krentz 25853 Anzio Way, Valencia, California 91355 (661) 222-9358 E-mail: dkrentz@mediaone.net Internet at: www.people.we.mediaone.net/dkrentz Call for bronze pricing.

The release of a new model kit from Tony McVey is always an event! Now, Tony McVey of Menagerie Productions in conjunction with Walter Mady of Sorcerer's Apprentice announces the release of a new kit called STUCK ON YOU; Tony's first dinosaur kit for the new millennium.

Recently Tony has been sculpting kits based upon famous monsters and other characters, but with enough of a difference to make them uniquely his own (and to avoid licensing). "Stuck On You" is based upon a scene from the film "One Million Years BC" (Hammer Films 1966) starring Raquel Welch with stop-motion effects by (all together now) Ray Harryhausen. In the film, our male hero Tumak (John Richardson) saves the day when a young Allosaurus attacks. He takes a sharpened post and raises the naughty youngster high into the air using its own weight to impale it.

Tony's variation portrays a female cavewoman (not Raquel) using a sharpened post to impale a young Tyrannosaurus; not an Allosaurus (See? It's different, isn't it?).

As far as Tony's sculpting abilities go? Fuhgettaboutit! They are legendary. Not only is he well known, loved and respected among dinosaur fans and modeling circles but he is also known for

his work on some of the most famous of Sci-Fi and fantasy films (Tony is presently working on the next Star Wars movie.)

The anatomy of Tony's cavewoman is phenomenal; muscular yet feminine and very life-like. The skin of her legs seem a bit "lumpy" due to a problem with casting, I'm guessing. Some 400 sandpaper will smooth things out before you prime.

The sculpting of the T-rex is extremely cool. Tony gives it a rough, scuted look with much head ornamentation. The eyes sink up into its skull in agony as its own weight brings it further down onto the stake. With its mouth open wide and its toes curled, it lets out its last dying roar.

I'm sure you can see from the photos the beauty of Tony's latest creation, but let me tell you a little of the genius of its design. The cavewoman's (a politically incorrect term?) feet are attached to rock pieces that fit into spaces in the rocky base. This allows her to be realistically anchored to the ground and not appear to be floating slightly above it (as seen with many kits). Her hands are part of the large stake she holds. This anchors her hands realistically to the post, giving her the necessary good grip. At the point where her arms and hands glue together, she wears fur bracelets so heavy puttying/sanding won't be necessary. She even has an indentation in her right rib cage so that her arm fits snugly to her side. Best of all, the stake was molded around a steel rod so it will easily support the rex that it goes.

"Stuck On You" comes in ten resin parts and stands 14 inches tall, 9 inches long, and 5 inches wide. Price is \$165.00 plus 9.00 s&h. Further info regarding the kit can be obtained from Walter, at: sorcerersapprentice@home.com or Tony McVey by logging onto: www.menagerieproductions.com.

Mail check or money order to: Menagerie Productions 535 Alabama Street San Francisco, CA 94110 (415)861-2570



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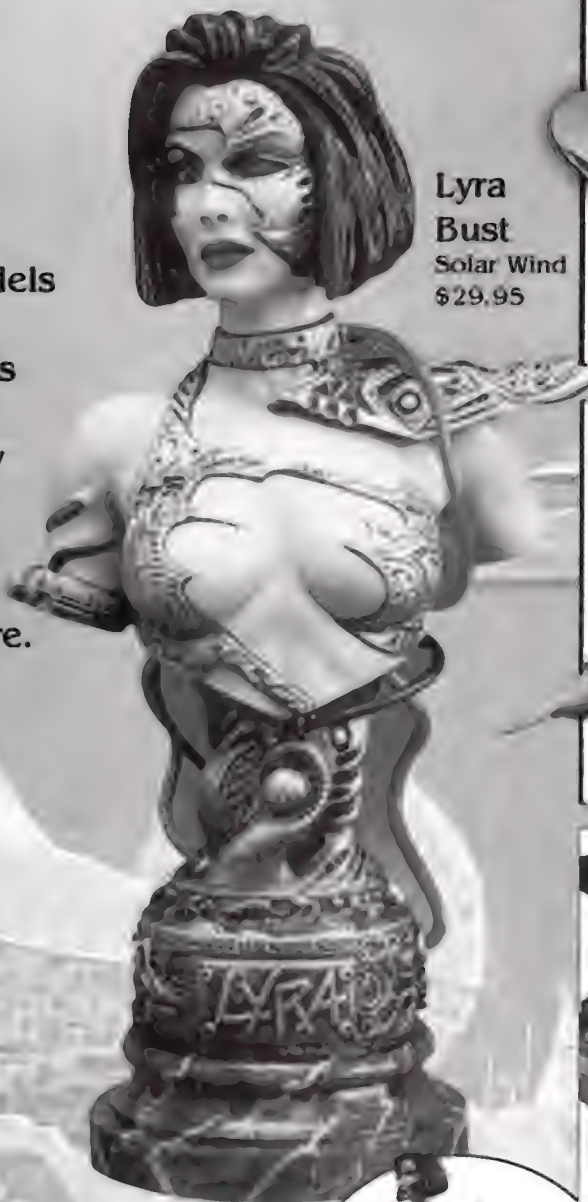
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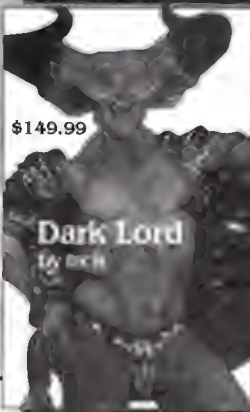


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**FROM
THE
LAIR
OF THE
Craftbeast
With
Bill Craft**

Triceratops

Horizon's Newest!

It's dinosaur time again, boys and girls. Straight out of the Cretaceous period and onto your work bench comes the latest kit from sculptor Christopher Darga, Triceratops. This gargantuan vinyl kit is the latest release from the folks at Horizon. The kit comes in 19 parts and definitely requires a certain level of modeling skill to assemble.

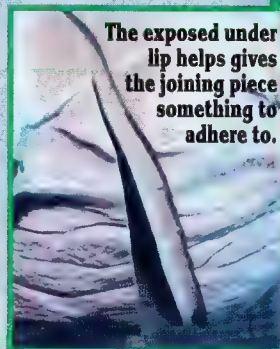
Not to harp on anybody, but I wish the seam that runs down the middle of the body was thought out a bit more. Even for a modeler such as myself, this seam is a nightmare. One must work this joint a small section at a time with heat from a blow dryer. I left an exposed lip on one piece and carved out the other as close to the under edge as possible to give me something for the glue to grab onto. Most of the other larger vinyl pieces were a bit deformed and they had to be heated with a blowdryer to get them back to proper form.

Let me say first that there is nothing wrong with the way the head is positioned if you just want your dino standing alone. I have had other plans for this guy ever since I knew it was going to be released. I wanted to add this beastie to Horizon's other rampaging critter, the T-rex, and have them thrashing it out. Therefore, I decided to alter the position of the head from a downward look to an upward defiant position. A simple angle cut starting on the top of the back and angling down did the trick. With the excess vinyl that I removed, I patched in the pieces on the throat line to give it a more extended look. Magic Sculpt™ was used to blend the pieces together. Of course, this exercise is for severe "modelheads" who have nothing else to do in their spare time.

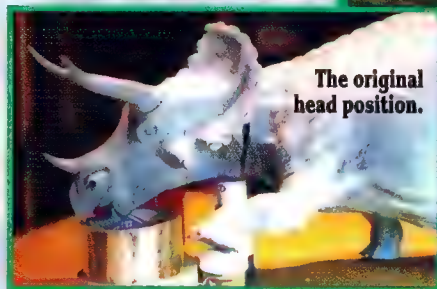
Painting this reptile is a modeler's choice affair. I did mine in colors of amber, red and brown. I did the horns in a bone yellow/white color. They stand out better that way.

A little patience on the assembly end of this kit and you will have a great addition to your dino collection. Now all I gotta do is figure out exactly how to put my Triceratops in the same arena as my T-rex. I need a bigger house.

A special thanks to Shige Uchino, president of Horizon, for getting me this beastie so I could bring it to you.



The exposed under lip helps gives the joining piece something to adhere to.



The original head position.



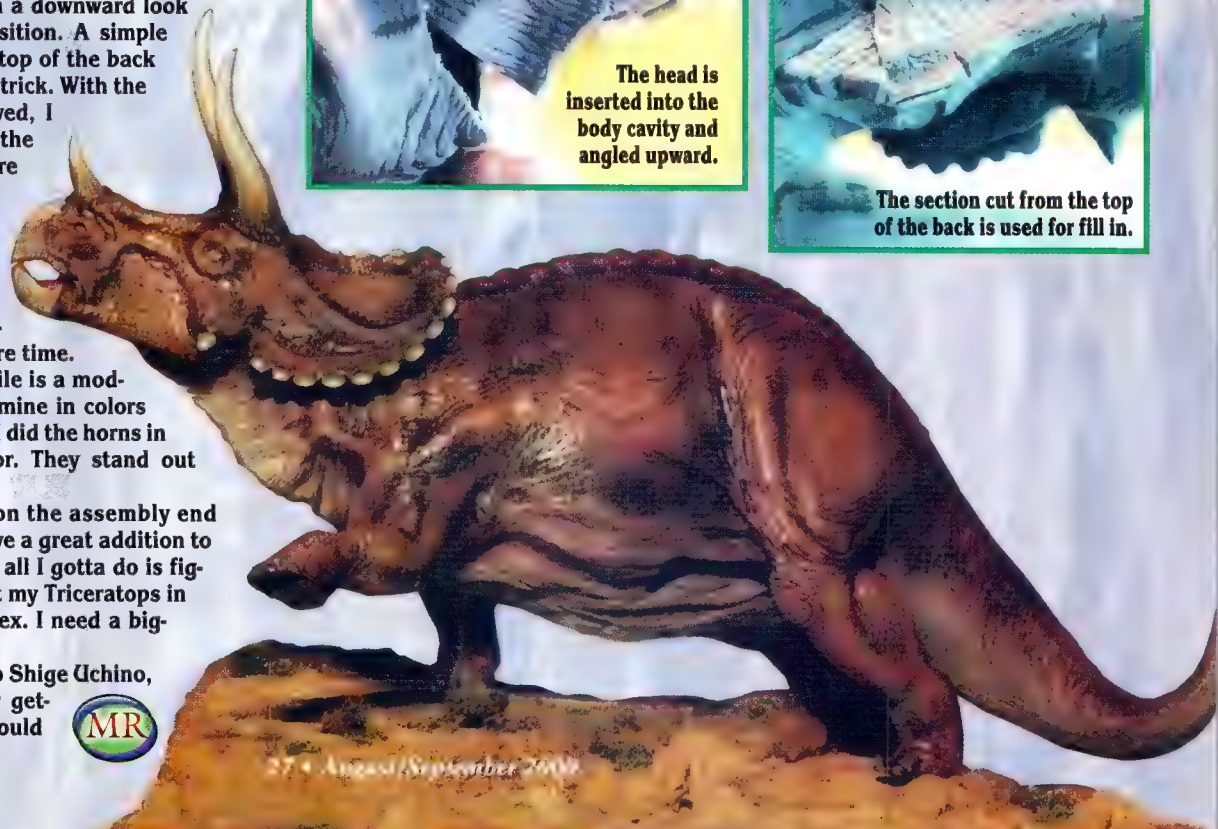
The angle cut begins.



The head is inserted into the body cavity and angled upward.



The section cut from the top of the back is used for fill in.



DINO EXTRA!



**FROM
THE
LAIR
OF THE
Craftbeast
With
Bill Craft**

Greetings from the hidden jungles of Skull Island boys and girls. Are you ready for another encounter with diorama modeling mayhem? Well then, come ashore and let's get into this marvel of imagination.

The name of this kit is called "Log Roll" from Kobiyashi Kits and is available from X-O Facto. The kit portrays a rather large and hostile gorilla attempting to dislodge a few fine gentlemen from a log that stretches out over a deep crevasse. The guys on the log do not look like that are having fun. There are two main base elements. The big monkey is jostling the log from his base and the other end of the log is resting on the other base. This big ape comes in six solid resin parts, two of which are teeth inserts. The log with the men on it, is a single solid piece with two additional parts that complete two of the three men clinging to it. That magic man of sculpting, Joe Laudati, who is no stranger to this genre, did the sculpting chores on this piece.

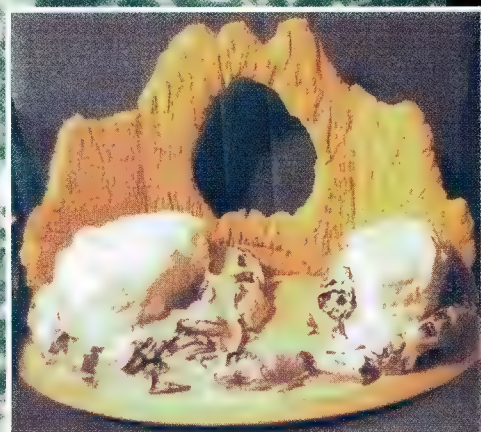
Have you ever acquired a kit that you really like and then you start getting a crazy notion in your head to expand on it? A desire to bring out more of what the kit is trying to portray? This is what happened to me, the first time I laid eyes on this piece.



LOG ROLL!



What I wanted to achieve with this diorama base is an illusion of depth. I wanted to see the foreground fade into the middleground and middleground fade into the background. I also wanted to achieve a sense of depth to the chasm between the two bases. Naturally, if this was true to scale, my diorama would be a hundred feet tall. I don't have room for this kind of thing. Perhaps if I built it outside in the back yard. Anyway, the use of darker colors, as the viewer looks inward, helped create this illusion. The use of smaller foliage, as one looks inward to the back, helps out a great deal also. A trip to my local Michaels Art store, as well as to a neighborhood Pick N' Save, were essential in finding just the right kinds of foliage and greenery needed to create my diorama.



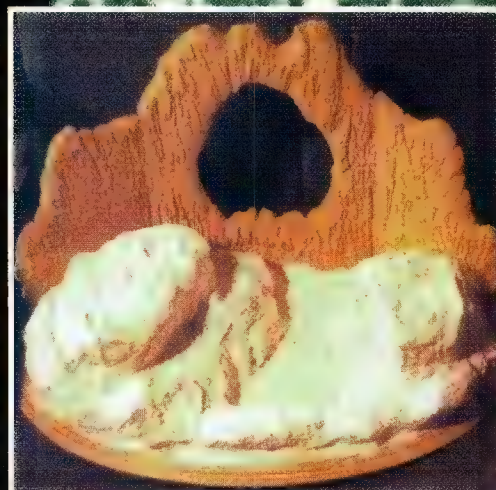
I began with an oval wood base in which to hatch out my design. After placing the two primary base pieces in the position I wanted and making sure the log would reach across the chasm, I traced out the pieces onto the base. I wanted to add more height to the resin bases, so I decided to raise them up. I placed small pieces of 2x4 beneath the bases and glued them together.

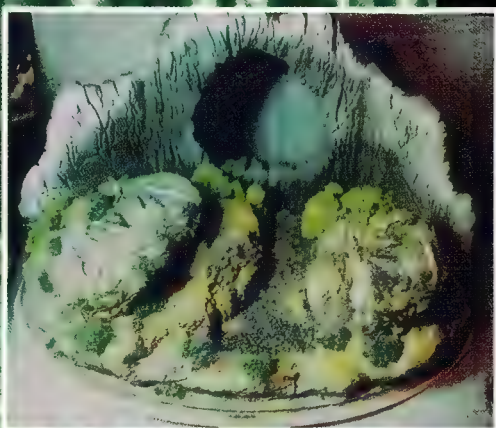
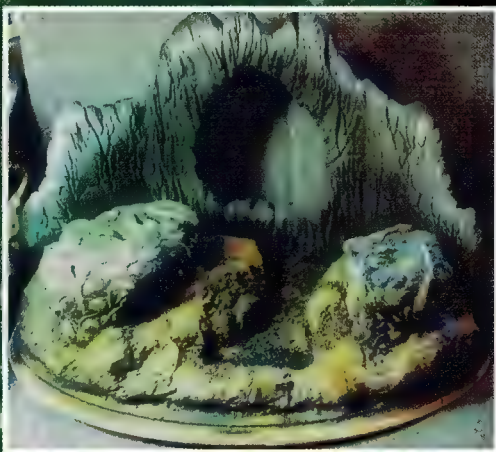
The next thing I wanted was a separator between the middle ground and background. A rock formation with a passage way through it. A one inch thick, 9 x12 piece of medium density Balsa Foam was needed. I carved out a portal through the foam, which would now act like a window to the jungle beyond. Two half-inch thick pieces of Balsa foam were also cut and joined to the center piece on left and right sides.

For the base itself, I used a variety of materials from the folks at Woodland Scenics. It was my first run-in with these materials and let me say for the record that if I can get this stuff to work for me, then anybody can do it. They make a starter kit for novice folks like myself. These materials are used primarily for model railroading, but hey, they can't have all the fun! It is definitely stuff I will use again.

Now the weird stuff begins. Following the instructions, I balled up wads of newspaper and began forming out the cliff lines and the chasm below. Masking tape secured the wads into place. O.K., this was the fun part. From the Woodland Scenics pre-plastered cloth I cut the plaster roll into strips and dipped each piece into warm water and placed the material over the taped newspaper wads. I overlapped the material upon itself and onto the lower sections of the resin bases. I could not believe how easy this material was to work with and how easy it was to manipulate it into terrain.

While the plaster cloths were still wet on the base, I used Woodland Scenics glue from a spray bottle and began adding terrain materials. First a layering of Ballast Course Cinders and then Tallus Rock Debris. This material gave my base a realistic loose rock look.





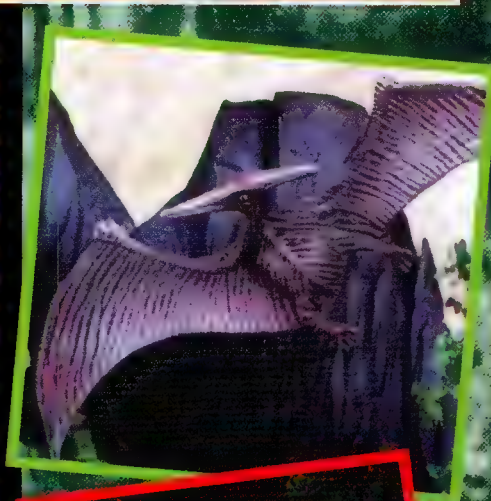
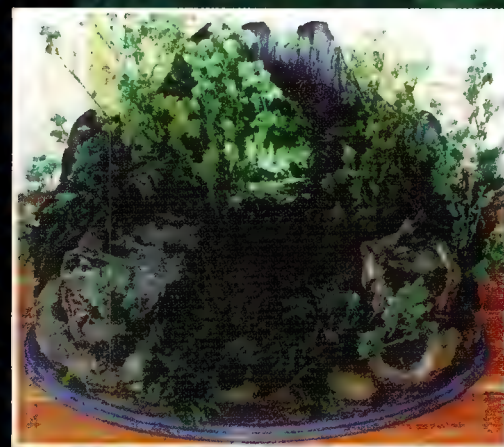
The main instructions of the Woodland Scenics base building guide is to start from light to dark. I, however, took a different approach. I wanted the base dark and ominous. Therefore, I base-coated the entire base black. I then began to build up the colors slowly. First, a bit of white was airbrushed on. This gave me my pallet to lay on Raw Sienna and Raw Umber. Dabblings of greens were then drybrushed on. Using the spray glue again, I added Fine Blended Turf Earth Blend to the base, letting it fall as natural gravity would make it do.

Now comes the foliage. It is important to get foliage that looks in scale to the diorama. You can't have giant leaves in the background. Everything must look as miniature as possible. Bits of Lichen Dark Green Mix was added to form out some low-lying bushes. After placing the foliage in desired locations on the base, mistings of blacks and whites over the solid colors of the foliage got rid of the fake-ness to the plastic. Transparent Shading Grey was concentrated to the recessed areas and background.

A hidden, hideous, horrendous horror was added to the base to spice up the action. If you look closely down into the darkness of the chasm, you will see two beady red eyes looking skyward at the feast that dangles above it. Purists of this big ape film may remember a certain famous scene that was cut from the final print. If you haven't figured it out yet, I shall tell you! I decided to add a spider that I acquired at Toys 'R Us. I re-rendered the little beastie and placed him as far back in the chasm as possible so as to have him coming out from under some foliage. Too bad that footage is lost! It would have been awesome to see.

Another cool piece of my jungle puzzle was the addition of a photographic 'backdrop' that will be viewed through the rock formation. A scan was needed from one of my film books that just happened to contain background scenes from the film. A little bit of coloring on the old computer to transform the black and white shot to color and presto! A cool background scene.

Finally I added a Pteranodon flying in the background. He was also a Toys 'R Us find. Fellow modelhead and effects wizard Bob (Mac Daddy) Egrini came up with that Idea.





BIG APOLOGIES ALL AROUND !

I recently switched from the slower cable modem to the new faster DSL and unfortunately was not able to make the correction to my E-mail address in the last issue. So if you tried to reach me and cursed me for not answering back. Please accept my most humble apology.

Questions or comments:

Bill Craft

10320 Woodward Ave. Sunland CA. 91040

e-mail : craftbeast@howling.com

I just realized something. This is the third big ape I have rendered in the pages of Modeler's Resource. I see a pattern emerging. Having said that, the method for the application of paint can be found in issue 25, where I covered Silverback or in the more recent issue 32, where I rendered a Kong bust. But if you need a quick refresher course, here are the basic details of the color scheme.



I started with applying Bon Artiste's Charcoal as my base coat over the raw resin. Next in order were treatments of Golden's Transparent Raw Umber, Red Oxide and Shading Grey for the fur. A bit of transparent blue came next, followed by white mistings on the face, hands, feet and chest. I then detailed the mouth, teeth and eyes.

One other note. Check out the last three issues of Modeler's Resource for a more in-depth analysis on how a lot of the Woodland Scenics materials work. Fred DeRuvo did a marathon project using these goodies. He must have more patience than the old beast.

When you begin building one of these diorama bases, it is very easy to get carried away. You ask yourself over and over, "Should I add more of this?" and "Maybe I should use less of that." I usually know its finished when I can finally stand back and look at it and say to myself, "Cool!" I can offer no more advice.

The folks at Iwata sent me a new air brush to try out and, man, it is a wonder! I have previously been using the Iwata Eclipse. Now I have a new toy. The Iwata Eclipse HP BCS. It is designed for more fine detail work while still giving you a wide burst of spray if necessary. Really great guns and affordably priced. Who says you need a really expensive air-brush to render models. Thanks guys.

Happy modeling,
you big ape lovers!

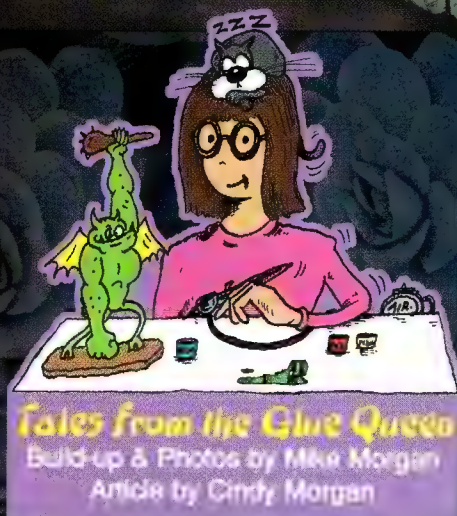


WOODLAND SCENICS goodies are available through railroad shops or fine hobby shops everywhere.

Iwata Airbrushes and accessories are available through fine artist material shops.

The LOG ROLL can be obtained through X-O-Facto. See ad in this issue for further information.

The PHANTOM of the OPERA



The lights dim. The orchestra begins to play and in the bowels of the Paris Opera House lurks the Phantom. Although no words were spoken, a favorite still today is the 1925 Universal Studios silent production of *The Phantom of the Opera* starring Lon Chaney, Sr. Polar Lights took the Chaney Phantom and recreated him in styrene. Since Mike is a

major Phantom fan - we have copies of all the movies that have been produced, have seen the live Andrew Lloyd Webber production twice in Dallas, and he has a complete Halloween costume to transform him into the Phantom - this was a "gotta add to the collection" model.

After test-fitting the pieces, seeing the size of the Phantom and watching the 1925 version of the movie several times, Mike decided to take the model a step further and recreate the organ room in a diorama. He figured out the basic shape and design for the organ room and then began the construction.

A large 2" thick slab of closed cell Styrofoam was used for the floor base. Mike drew out the shape he wanted and cut it accordingly (Fig. 1). Two hints on cutting Styrofoam:

1. If you have access to a scroll saw, cutting is a breeze. If not,
2. Take a steak knife or any knife with a serrated edge and rub it along a candle before cutting the Styrofoam. Something in the candle wax makes the

knife slice a lot easier.

The walls were cut from ½" foam core board (Fig. 2). Mike used 1" closed cell Styrofoam for the ceiling pieces. He used balsa wood for reinforcement around the bottom and top of the walls and also to add architectural style. To simulate arch ceiling supports, he cut the designs out of floral foam and coated them with 2-part resin to provide strength (Fig. 3).

All the pieces were glued and attached together using wood glue and silicone caulk adhesive. The entire piece was then coated with Liquitex Gesso and let dry overnight. After this was dry, the walls and base were coated with a thin layer of sheet rock joint compound. Just before the compound was fully dry, Mike took a ball of aluminum foil and rolled it over the areas to give them stone-like texture. This was allowed to dry completely. Next, Mike used a file to scribe in the stone joint lines (Fig. 4).

To add additional texture to the balsa wood trim and to the ceiling, he sponged on Liquitex Texture Paste. This was

allowed to dry thoroughly before applying another coat of Gesso. Adding color began with a coat of greenish-gray, brushed onto the walls and floor. Next came layers of charcoal, tan, and light gray applied with a sea sponge to give a mottled effect. When all was dry, two coats of Testor's Dull-Cote sealed everything (Fig. 5). A wash of dark burnt umber was then applied to add depth and shading around the stone joints. This also simulated weathered staining down the wall. Once the wash was dry, Mike heavily drybrushed Ceramcoat's Mudstone over the entire piece. A coat of Dull-Cote sealed it. The organ room base is now complete (Fig. 6).

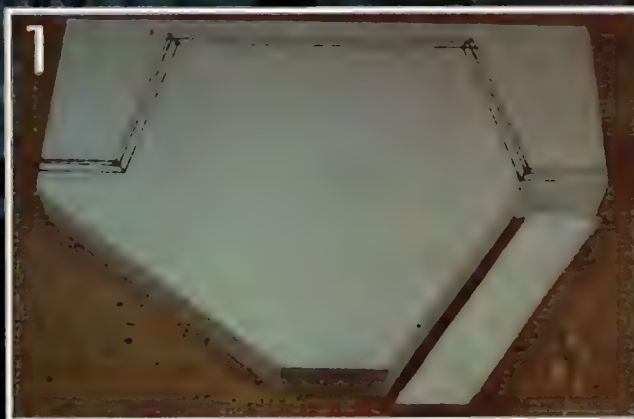
In the movie, there was an organ bench overturned in this particular scene. So how can we make one? Rectangular pieces were cut out of 3/32" balsa and glued together with wood glue. Mike sanded them to smoothness and sprayed the bench with a coat of Sanding Sealer. The Phantom can't sit on a hard wooden bench, so it was covered with a piece of dark burgundy velvet (Fig. 7). Even though the movie is in black and white, most Hammond B3 organs are made of Mahogany. (Now whether this is supposed to be a Hammond, who knows, but it looked like one to us!) Of course the bench must match the organ. To get the warm Mahogany color, Mike first painted the bench with a coat of Createx Transparent Iron Oxide Red. Thinned dark burnt umber applied with a Filbert Rake Brush accomplished the wood grain effect. A rake brush makes striated brush strokes with one stroke. When using a rake, the paint really needs to be thinned down, otherwise you will not get the streak effect. This brush works well for painting hair, fur, clumps of grass and wood grain. Brush lesson over. A coat of Dull-Cote sealed the work so far. Next came a brushing of 3-4 coats of Createx Transparent Dark Brown. This gave the warm dark Mahogany look and allowed the simulated wood grain to show through. To keep the sheen of varnished wood, Mike used matte acrylic spray for the final sealing. The bench seat top was then attached to the legs with wood glue. We have a velvet-covered organ bench (Fig. 8)!

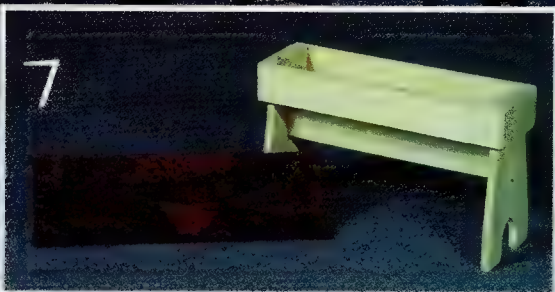
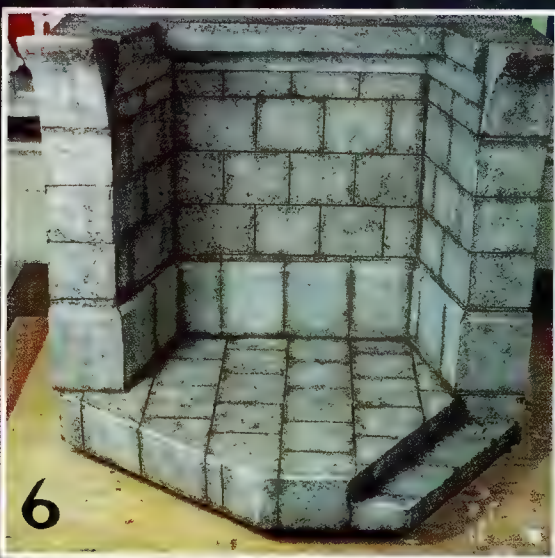
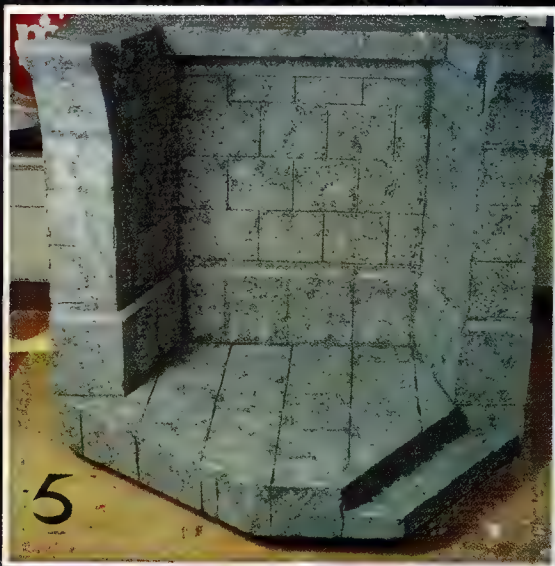
On to the Hammond B3 itself. Except for the top surface and the knob panel, Mike glued the rest of the organ together. He left these unglued for right now so he could get to the other areas of the organ easier. A new addition to our glue arsenal is Ambroid Pro-Weld Glue. This is specifically designed for styrene kits. It actually welds or melts the two pieces together. You should be able to find it at any hobby store or craft store that sells plastic models. (We found it at Hobby Lobby.) The same basic technique was used to give the organ the dark Mahogany coloring. A base coat of Createx Iron Oxide Red was sprayed onto the entire organ and the pieces not yet glued (Fig. 9). The simulated wood grain was again achieved with dark burnt umber and the rake brush. Once dry, a coat of Dull-Cote sealed it (Fig. 10). Createx Transparent Dark Brown was sprayed on to give the transparent look. The organ took 4-5 coats to achieve the look Mike was going after. To maintain the warm sheen, it was sealed with a coat of matte acrylic spray (Fig. 11).

Now for the tedious part. The keys and knobs were individually painted with ivory. The longer foot pedals were painted with dark burnt umber while the shorter pedals were painted with gloss black. Gloss black was also used to paint the black keys on the organ. The unglued pieces were now glued onto the organ base.

Included in the kit are the candelabra, ink well, quill pen and sheet music. The candelabra was base-coated with a metallic antique gold and then dry-brushed with a bright gold to bring out the highlights. Nothing really special about painting the candles. To give the inkwell a glass appearance, Mike base-coated it with black and then drybrushed it with Payne's Gray. It now looked like blue-black ink. Tamiya Clear Blue was brushed on to give it the shiny glass-look. These accessories were then glued to the organ top using super glue (Fig. 12).

The completed organ was pinned and attached to the floor base with 5-minute, 2-part epoxy glue. Another accessory we saw in the movie was a music stand and a violin in the corner. Luckily, we found both pieces in the miniatures section of Hobby Maker in Dallas. They weren't exactly to scale but close enough for Rock & Roll. Mike attached the violin to the music stand with super glue. The base of the music stand was attached to the floor with 5-minute epoxy. Again in the miniatures section, we found a gorgeous Oriental





rug that would be perfect for leading down the stairs. The colors were perfect to bring out the red tones of the bench and the organ. Now I'm sounding like an interior decorating show. Anyway, Mike glued the rug down using thinned Elmer's glue.

The base is complete. The organ and accessories are complete. What are we missing? Oh yeah, the fiend himself - the Phantom!

As with all models, Mike test-fitted the Phantom before gluing any parts together. Again, he used the Ambroid Pro-Weld to glue the pieces. The Ambroid also acts as a seam filler. Light wet sanding took care of most of the seams. Squadron Green Putty took care of the rest.

Even though you can't tell colors in a black and white movie, his suit appeared a lighter color than his cape. Mike chose to airbrush it in various shades of charcoal and medium gray. A coat of Dull-Cote sealed the suit. The outside of his cape was airbrushed black and then highlighted with Payne's Gray. This mixture was lightened with a little light gray to spray on the final highlights. Again, Dull-Cote was used as sealer. Inside the cape was airbrushed with dark red and highlighted with a lighter shade of red. Createx Transparent Pearl Red was misted onto the inside to give the red a satin look. To keep the satin sheen, a coat of matte acrylic was used to seal the inside of the cape.

No Phantom would look real without a pale ghoulish skin tone. To achieve this, Mike airbrushed the skin areas with medium flesh mixed with gray for the base coat. Good old Dull-Cote sealed this. Washes of pink burgundy and dark burnt umber were applied to bring out the shaded areas. A final coat of Dull-Cote was applied. Oh yeah, we have ghoulish skin now (Fig. 13)!

Monsieur Phantom is now complete. He was pinned and glued to the base using 5-minute epoxy. The Phantom of the Opera lives again (Fig. 14)! I swear, sometimes late at night I can hear organ music coming from the display shelf. Course I also believe in fairies and UFOs.

If you are a fan of the classic monsters, check out this Phantom. The price is right and the sky is the limit for creating a scene around him. Happy Modeling!



It's All Plastic To Me



Ten Kits: From Alice to Zantee

OK, now that I've got my fingers unglued from each other and all the primer out of my hair and from under my fingernails, I've got ten new kits for you to look at. So, let's not waste time with a lot of yakking and get right to the models.

Alice

First up, from Purple Star Studios, is a 1/2 scale bust of the Horror/Rock icon of the sixties and seventies, Alice Cooper. This two-part resin kit is based on a piece of art from one of Alice's albums and is very faithful to its source. For me it took a little getting used to, though. At first the concept of a half stripped head seemed like this was an idea that worked better in two dimensions and didn't translate well into a sculpture, but once I started getting paint on the bust, it began to take shape before my eyes. Unpainted, the "human" half of this bust could resemble anyone from Howard Stern to Weird Al, but as I progressed through the painting process a very nice likeness of Alice emerged. Just in case you're wondering, the two parts consist of the Alice head and the spikes and snake that have pierced through his skull. The spike/snake part is best painted separately and attached after all the painting is completed. If you're a big Alice fan, this kit is a "must have" and will look great among your rock memorabilia. The bust was sculpted by Dean Piazza and comes unfinished for \$49.99, prepped for painting at \$59.99 or pre-painted for \$99.99. You can contact **Purple Star Studios** at: 296 Hughes St., Swoyersville, PA 18704

Baby Troll & Minotaur

Way back when, during the Great Kit Drought of the late 70s and early 80s, many of us got our model painting fix by applying

paint to plaster figures. Back then, the figures weren't all that interesting, but we had to paint something. Now, the folks at Soaring Eagle Arts have taken that concept and applied it to Garage Kits with some measure of success. The next two models in this kit parade are available in both resin and plaster. The plaster offers the advantage of being far less expensive than resin, but it does have its drawbacks as well. The plaster being used here is Hydrocal, which is harder than regular Plaster of Paris, but it is still a brittle and fragile medium.

The plaster works really well in the smaller of these two kits, the Baby Troll. This cute little feller comes in eight pieces, including a base and a teeny house for him to poke at. He assembles like any resin kit with good parts fit and a little putty work to hide the attachment seams. Super glue or five minute epoxy will work fine for assembly, heck you could probably even use Elmer's White Glue for assembly, but it takes a lot longer to dry. Most putties work well on the plaster as well, I used both Squadron Green and Magic Sculp epoxy putty to fill small gaps and bubbles and to re-sculpt a couple of missing toes and fingernails. There is one trick with plaster, however, that comes in painting, you have to seal the plaster with a primer or clear coat before painting. Otherwise the plaster quickly sucks any moisture out of your paint and you'll end up using a lot more paint than you should.

Once it's sealed, the plaster will accept nearly any kind of paint, lacquers, enamels, acrylics which all work equally well. I used Delta Ceramcoat acrylic paints, the same kind I used to use on other plaster pieces and it worked out perfectly. The painting was very straightforward and the sculptural detail showed up very well in the finished piece. I added one little touch to give the final



with Jim Bertges





The Rhinosaurus, above left, is poseable, like an action figure, and the Snoutbeast is posed in plenty of action!

piece a little personality. In my parts bin, I found a teeny little 1/144 scale figure that seemed just the right size for the little house the Troll is poking. I figured the guy who lived in that little house would be out there trying to shoo the baby away and stop it from playing with his home. So, there he is, but his pleas are apparently falling on deaf Troll ears.

Then we have the other side of the plaster coin, so to speak, with this huge Minotaur that measures 11 inches high by 17 inches long with a base that measures 18 inches. This is where the fragility and brittleness of the plaster is a drawback. The kit comes in sixteen parts and even in resin, its unwieldy size would make it a difficult build. The nature of the plaster itself works against this kit. When test fitting parts, if too much pressure is placed on the joint, chips of the material break off creating gaps to fill. Once the Minotaur is assembled, the long, thin parts such as the ponytail, tail and horns are easily dislodged or broken off. I broke the tail at least four times by just brushing against it while reaching for something on the workbench.

Because of its size, it is difficult to handle the kit and reach all the spots that need putty or paint. Constant handling will also lead to damage of those delicate parts. The manufacturers are well aware of the challenge this kit presents and label it, "for Veteran kit builders only".

However, once this big guy is cleaned up, assembled and puttied (and there's a lot of puttied to be done), he looks pretty good. There's a lot of good anatomical detail and texture to the sculpture itself. The painting is just as simple as it was on the Baby Troll and the same techniques used on plastic, resin and vinyl kits are applicable here. The advantage in using a material like Hydrocal on a large kit like this, is that in *resin* this kit is priced at \$200, but in *plaster* the price is an incredible \$30. If you have a thing for mythological creatures like the Minotaur and you are willing to put in the extra effort it takes to build this critter in plaster, it's very difficult to pass up a deal like this.

The Minotaur was sculpted by Steve Barkus and is available as a full figure and as a "Trophy Head" on a plaque. The Minotaur base is also available separately. Mark Krabbenhoft sculpted the Baby Troll. Both are available from Soaring Eagle Arts at



www.soaringeaglearts.com.

Count Dracula

For all the fans of the Rankin & Bass, stop motion, cult favorite feature, *Mad Monster Party*, this great little resin kit is a must have. This cartoonish Dracula, one of the villains of the *Mad Monster Party*, is exquisitely sculpted and incredibly well cast. Sculptor Gabriel Garcia has done an outstanding job of capturing the exact look of the stop motion character and the folks at Skeleton Crew have provided flawless casting. There were no bubbles or seams to be found and close inspection shows that the rim of Drac's monocle is a part of the head casting, although it appears to be a separate piece. The kit comes in five pieces (the body, arms, head and base) and stands about six inches tall when finished. One of the neat features is the peg and socket arrangement for attaching the head that allows the builder to adjust the Count's attitude by giving him a subtle tilt and twist of the head. Painting calls

for little shading, but there are some tricky details, such as the skull medallion and ribbon around Drac's neck. And, after recently watching *MMP*, I must inform everyone that the lining of Dracula's cape in the movie isn't red at all, it is a pale purple stain. The bottom line is that this kit is as much fun to build and paint as it is to own. You can get yours at Kit Kraft, Creature Features or on the web at Monsters In Motion.

Rhino-Saurus

This is another really interesting idea that just needs a little tweaking to become a great one. The Rhino-Saurus is created like a resin prototype for a plastic action figure. Keep in mind that this would be one of the coolest, best-looking action figures around and the folks at Alternative Studios planned it as a "Resin Action Figure Model Kit," not a prototype. The sculpting and casting are simply dazzling. The incredible anatomical and skin detail of this wild-looking critter make this kit a painter's delight. As a builder - the one thing you must do with this kit is read and follow the detailed instructions carefully. Assembling the movable joints is an exacting process and it pays to follow the step-by-step instruc-

tions. I'll be the first to admit that I made a couple of errors in assembly myself and had to remove pins and re-do joints. The process of taking apart the Rhino put too much stress on some of the resin hinges and caused one or two to break. I was forced to rebuild and reinforce the broken joints with wire and epoxy putty. The one drawback I found on the kit was that the large arms of the Rhino made it ungainly looking and they were too heavy to hold their position without careful and delicate balancing. I thought that a layer of paint on the resin pins that went into the shoulders might tighten up the joints just enough so they would hold, but I was wrong...again. When I inserted the pins into their holes, they stuck permanently and I was forced to snap them off, drill out the holes and replace the pins with 1/4 inch brass rod. Perhaps with stronger pins, slightly smaller holes could have been drilled and the arms would hold their position. Of course, smaller arms to begin with would have solved the problem as well. I was very pleased with the way Rhino-Saurus turned out. It's a complex, but very rewarding kit to build. Rhino-Saurus comes in sixteen parts with a base, eleven steel articulation pins and a very cool looking human skull to provide a sense of scale. You can get yours from **Alternative Studios, 119 Kildare Rd., Garden City, NY 11530-2501, e-mail BKClas@aol.com. Cost is \$135 plus \$7 shipping.**

Snoutbeast

The Snoutbeast of Tarsus IV is another fun kit with a semi-dinosaur theme. First in a promised series of Alien Dinosaurs from Mind Logic, Inc., the Snoutbeast is part prehistoric pig, part dinosaur and loaded with detail. In fact, this whimsical approach to alien paleontology reminds me of a prehistoric version of one of my favorite underground comic characters from the 60s, Wonder Warthog. Heck, since the Hog of Steel was an alien super pig, perhaps this guy is actually his ancestor. Anyway, the kit is great fun to build; the parts are beautifully cast with no flaws and minor seams to clean up. There's lots of skin texture and detail to keep any painter happy. The head, tail, legs and arms require pinning for the sake of sturdiness, this is a heavy beast. Parts fit is pretty good, but a bit of putty is required at the head, arm, leg and tail joints to hide the seam. It's best to leave off the large crest that fits behind his head until later in the painting process. This will allow you to paint the back of the crest and the neck area it covers. Otherwise the painting was completed easily with staining, washes and lots of drybrushing to bring out that



pebbly skin detail. I used my Iwata Eclipse airbrush to add some subtle stripes along Snouty's body and legs. This critter was wonderfully sculpted by Andrew Hart and will provide hours of fun in both building and painting. It is available for a very reasonable \$89 plus shipping and handling from **Mind Logic, Inc. PO Box 78268, San Antonio, TX 78268** or from their web site at www.ter-net.com/sculpture.

The Undead/The Mummy

For all the zombie lovers out there, and you know who you are, here are three gentlemen in various stages of decomposition getting ready for an evening on the town. The Undead is from a new GK company in England called Bone Idols run by

Jess Parke who also sculpts the kits. His first offering is The Undead, a very impressive three...er...one and two thirds...er...one and a half figures and a head kit. It comes in eight pieces including the heavy base and assembles quite well. There were a few air bubbles that needed attention, but the only real flaw I found in the kit was on the half figure, just emerging from the ground. He is a two-part figure, body and arm and it appeared as though his upper arm was a bit too short, making it look a bit stumpy. I lengthened it out about a half-inch with a piece of plastic tubing, a ten-penny nail and some Magic Sculp. It was a quick and easy fix and it worked out pretty well. I had fun experimenting with the paint jobs on these three fellows. One got pale shades of green for his flesh tones, another was done up in shades of purple and blue and the last one was given pale grays and tans. I also decided that since they were just emerging from what seemed to be muddy ground, it must have recently rained so everything got a slight sheen from a semi-gloss overcoat. The two who are still working their way out of the earth also got a splattering and dribbling of the mud color to help with that "fresh from the ground" look. This kit is recommended for zombie lovers worldwide and will make a fine addition to your undead collection.

Also from Bone Idols comes a simple, but striking little Mummy bust. The whole kit consists of the bust, a nameplate and a round resin base. There's a lot of nice texture and detail to the mummy and the base, making this a quick and simple paint job. It's interesting how much this sculpture resembles the Christopher Lee Mummy even though it's a very simple piece. The round base doesn't really add anything to the kit except for providing a place to attach the nameplate. However, this is a well cast little kit and if you're a Mummy fan, you'll have a good time with it. You can contact **Jess Parke at Bone Idols, 29 Stromness Road, Southend-On-Sea, Essex, SS2 4JG, England.**

Witch

Is she a good witch, or a bad witch? As far as I'm concerned, she's a very good witch. This beautifully sculpted Witch is a worthy garage kit successor to the old Aurora Salem Witch. In fact, the figure in this kit far surpasses her styrene sister. The figure herself is fairly simple in her tattered black dress and apron; she consists of only three parts, two hands and a body. However, there is plenty of detail in the Witch and her surroundings to keep any painter happy. Her face sports a wry, mischievous smile, tons of time worn wrinkles,



warts and blemishes that add a wealth of character. Her bony hands are so expressively sculpted that you can almost see them twitch. The detail continues throughout her body with patches sewn here and there on her dress, a battered and stained apron tied around her waist and the laces of her bodice revealing a lacy blouse beneath. The base and accessories also add to the total scene. There is a chopping block table with an open book of spells supported by a skull and a candle that has dribbled down its side. Under the table, books and scrolls are stuffed at random, making an intriguing pile of detail to paint. At the Witch's feet a black cat bristles at the sight of a rat peeking out of a pumpkin. There's plenty here to keep you busy.



Other than attaching the hands, there's really no assembly to this kit. The trick here is using black and dark colors on the Witch's clothing and still keep it interesting. The various patches can be painted different colors as though they were cut or torn from different fabrics. Her apron is painted as though it was once a light color, but is worn and has been stained by spills and hand wiping while the Witch prepared her concoctions. I intentionally kept her skin tone pale and slightly yellow because she is mainly a creature of the night. The kit comes with a shock of gray crepe hair to give your Witch a very realistic head of hair. However, instead of just slapping the hair on her head, the way you apply it can add to the realism. I took the length of hair and cut it into three pieces of three different lengths. I used diluted white glue and covered the back of her head. The first and shortest length of hair was applied at the base of her neck with the straight-cut edge pressed into the glue. Next the medium length of hair was applied the same way midway up the back of her head. Finally, the longest piece was attached at the top of her head, but far enough back to give her an expanse of baldness as well. After the glue had dried overnight, I gently brushed the different lengths of hair back and around her shoulders, blending them together with an old toothbrush. The hair is a truly nice final touch to a great kit. If you want one, write to: Flying Carpet Studioz, 900 Edgemoor Rd., Cherry Hill NJ 08034. She's only \$119.99 postpaid, make your checks payable to: Daniel R. Horne

Zantee 2000

"Do not adjust your television..." When those creepy words came out of our TV sets in the mid-sixties, we knew we were in

for an hour of thought provoking and sometimes downright scary television. One of the scariest episodes of the Outer Limits, for me at least, was The Zanti Misfits. It featured alien bug criminals the size of your hand with disturbingly human faces. They reminded me of a cross between the bugs from the old kid's game "Cootie" and the huge yellow and brown Potato Bugs that invaded my home from time to time. What we have here is a new version of that classic creature from long

ago and this one is just as scary. This 1:1 scale resin kit gives us a big bug with a creepy human face and huge bug eyes that just stare at you. It's very nice.

The manufacturer of this kit undoubtedly knew how difficult it would be to get all six legs on this bug and keep them all lined up properly, so he provided a clever little jig to help with the problem. The jig is made to support the critter's thorax while you glue the legs on one at a time. The legs and their corresponding attachment points are numbered so the task is made even easier. I used lengths of large paper clips to pin the legs, head and abdomen to the thorax. I gave his head a little twist so Zantee would have a "what are you looking at?" kind of attitude. The kit doesn't come with wire to make the antennae, so it was back to the paper clip bin. I added little drops of gap-filling super glue to the tips of the antennae to make the ends a bit rounder. After a bit of putty in the joint areas, the paint job was pretty simple. Zantee was given a base coat of yellowish brown which was accented with straight brown airbrushed into shadow areas and joints and some brown stripes added to the abdomen. His eyes were primed with silver and given a final coat of clear red. To give his exoskeleton a hard shell look I finished up with a light coat of semigloss lacquer. Another clever trick on the base of this kit allows you to instantly judge its scale, near Zantee's left feet are two pennies and a silver dollar, cast full size in resin. Whether or not you remember the evil bugs from outer space on the Outer Limits, this is a great looking kit and it's fun to build. You can order yours from **Arne Jerde 3015 Eastern Ave #39, Sacramento CA 95821**, for \$65.00 plus shipping

Well, the kits are starting to pile up on the workbench again and I've got to get back to them before they take over the garage. I'll be back next time with more stuff, see ya then.





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Do You Really Want to Tangle with Lexa and Her Critter?

Hullo Champion City and welcome to my new, updated, renamed column. I've been giving a lot of thought to modeling and what I like to accomplish *in* modeling and I've decided that for me, modeling is an adventure!

When I see a new kit, I rarely build it straight out of the box anymore. Usually, I'll add something to either it or the base, or add a base if the kit doesn't include one. This can become a lot of fun involving a great deal of time, effort and creativity, hence the adventure.

When I received this kit from **Cygenus Studios**, aptly named "**Critter**" (sculpted by Matt Hawkins), the first thing I noticed was not only how well sculpted it was, but how clean the castings were! I thought, "Hmmm, a great sculpt and wonderfully cast, but do people go for original ideas?" Not to worry because as fortune would have it, we had rented *Galaxy Quest* on DVD that very weekend and as I watched the movie, I couldn't help but think that the screen was filled with original ideas! Here was this Critter that could be placed in just about any diorama scene and could have come from any planet in the solar system or universe! These are often the best kits to have in your collection! Why? You ask. Well, I'll tell you. Who is going to tell you that you can't paint Critter *that* way? Who is going to say that the base you're creating for it simply isn't accurate? Who is going to say that Critter never would've been posed in that position? The answer: No one!

Besides Critter, I had another kit on the workbench that I hadn't really decided how best to utilize (Lexa, from *Solarwind*). As I washed both kits in warm, soapy water, the scene hit me! This gal was a space officer of sorts. She was decked out in futuristic clothing and had some futuristic weapons and they were partners! Critter would fight to the death protecting her! Cool! I had the concept and I was ready to work on it.

Prelude to Fun:

As you can imagine, cleanup on these two kits was very minimal. It was a distinct pleasure to note how *little* clean-up I had to do. Mold parting lines were minimal and the detail was excellent! The skin areas on the girl kit were silky smooth and the boots and clothing were nicely detailed. One interesting note here is that the soles of the boots were an exact match-up to the holes in the base (which I ultimately, however, chose not to use). Lexa also includes many white metal pieces (gun, hands, canteens, straps, etc.) which are all very well cast and add to the exceptional quality of the kit. Critter was also very well done. The slight mold parting line was simply eradicated by using the edge of my X-acto™ blade. The interlocking pieces on Critter mated very well, leaving only a thin space which was eradicated with putty (I chose Aves Apoxie for this round). You know, when you have kits which are produced like this, getting past the clean-up to the real joy of modeling (painting) happens so much quicker!



Sculptamold (from AMACO) was utilized to create the ground. The two plastic boxes shown in the left corner (below) are unused parts from a shelving unit in my garage.



Paint It Baby!

I went wild on Critter. Having seen some of the creatures in Galaxy Quest (created by the special effects wizardry of Stan Winston Studios), their bright, colorful schemes were still in my mind, so I rendered Critter similarly.

Lexa:

Solarwind produces a good number of these girl kits that are very well done, in both the sculpting and the casting. For slightly under \$100, you've got a very well done kit with included white metal parts and that really makes for a quality model.

If you look at many of Solarwind's kits, you'll not want for good looking "babes." However, in my opinion, the only downside (if there is one for these kits), is that they tend to look very similar in pose and expression; the girl is standing and leaning slightly to the left or to the right, very much like a mannequin. Facially, many of the kits look very similar to each other with the same placid, steady look to them, gazing slightly to the left or right. The one girl kit where Solarwind went a bit wild is with the Karnstein kit that is sitting near a grave stone (yet, even she bears the same familiar expression as the others). While I have a number of Solarwind kits in my collection besides Lexa (and I really like them all), I enjoy Lexa the best because there is more "movement" with

A GIRL AND HER CRITTER

her than in just about any of their other girl kits. I like the raised left hand with the gun and the right hand with the control box in it and I would encourage the sculptor to go for even

more "energy" in his kits; it's obvious that he certainly has talent! All preferences aside, however, I would highly recommend this or any Solarwind kit to anyone in the market for girl kits.

This diorama was a good deal of fun for me. I enjoy creating stories with models. Whether it's large or small, it doesn't matter. What matters is that I have fun and enjoy another episode of "Adventures in Modeling!" See you next time!



Sources:

For Critter contact:

Cygenus Studios

1184 Kirkwall Drive • Akron, OH 44321

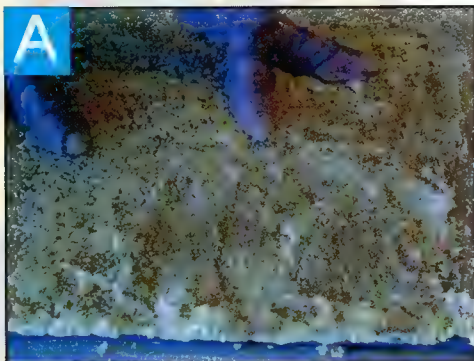
www.cygenus-studios.com

ArmorCast has a complete line of battlefield scenery & kits:

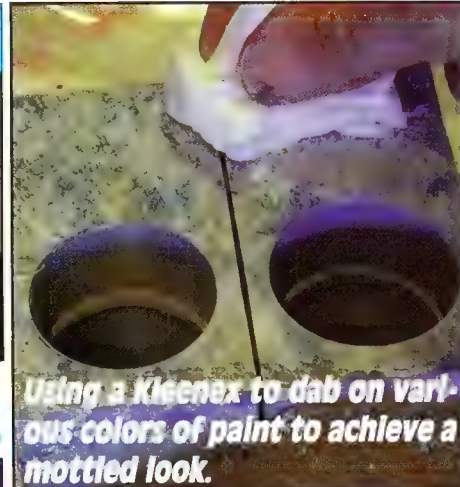
ArmorCast • PO Box 14485 • Santa Rosa CA 95402-6485

Tel/Fax: 707.576.1619 <www.armorcast.com>

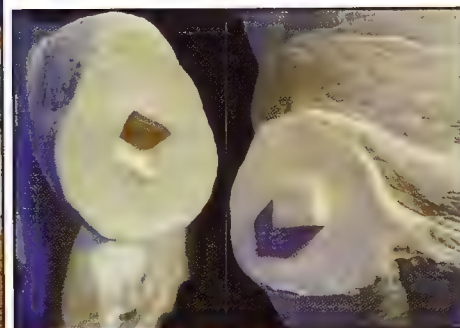
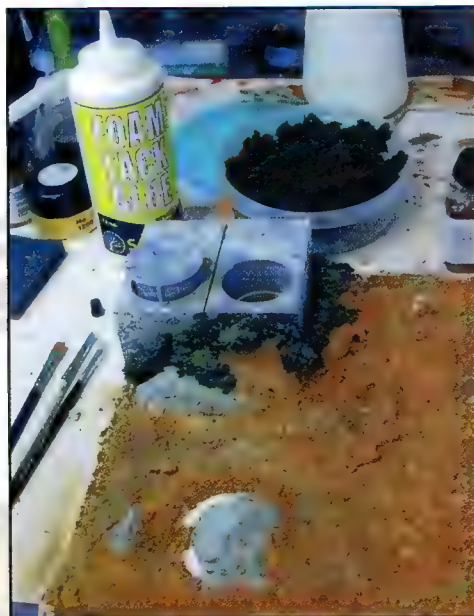
• For Solarwind kits, try Midtown Comics or Monsters in Motion •



A: Woodland Scenics Ballast created the texture for the ground;
B: Sci-Fi Tanks from ArmorCast were used to create a futuristic look.



Using a Kleenex to dab on various colors of paint to achieve a mottled look.



Above: the interlocking joints work well for planning the parts of the arms, legs and head of Critter. Left: Using Tack Glue from Woodland Scenics to apply Clump Foliage to the base.

The Crucifixion of Jesus Christ in 120mm

by Brent W. Avants

I decided I needed to represent Christ's life in scale and to attempt to portrait build Him as portrayed in the Bible. After looking at various paintings and movie clips, I decided to go with the Bible for visual input. The Bible Academy figure by Verlinden Productions. This is a really nice figure and sculpted exceedingly well. There were no casting imperfections anywhere. However, the head had the wrong facial expression for my intent and purpose. I decided to use the head from the Verlinden 120mm Israel Officer. The facial expression on the head looks subdued and in anguish and expressed the power of the Crucifixion. I used the head on the Academy torso.

Modeling and Sculpting

I started out by placing the head on the upper torso of the Academy figure and filed the edges with Milliput. Then I used small thin sections of Milliput on the head to form the long hair and sculpted the hair with a number 11 blade. (I made sure the hair was falling in the right direction based on the living of the head by having my wife model some for a few minutes.)

The arms and hands were the next part of the figure. The arms in the Academy figure reflect the pose of a person with his hands on his hips. This is not good for a person hanging on a cross, so I broke out the razor saw and went to work. I cut the arms in two pieces at the elbow, and glued them in place to represent the outstretched arms. The hands in the Academy kit were not appropriate (they were too straight and stiff), so I used two hands from the VP 120mm hand set. I tested the pose on a piece of basswood that I used for the cross beam (patibulum) and it looked great. I constantly

tested the figure on the basswood to ensure a good fit and a proper and realistic pose.

I next used a Dremel Mini-mite to carve out the armpits and clean up the arms. The Mini-mite is a great tool for models because it has two speeds, and they are fast enough to get the job done, but slow enough to not melt the resin or plastic. Milliput was added extensively to smooth out the arms, add muscle tone, and fill gaps.

After the arms and upper body were more or less done, I attached the lower torso and the legs. I then cut off the legs at the hip to reposition them accordingly. I cut the legs in two separate pieces -- the thigh (including the knee and above) and the calf (between the knee and the ankle). The feet were separate. Using several references, I determined that placing one on top of the other, soles facing out, and driving one stake through both arches of the feet to secure it to the cross arranged the feet.

I temporarily fixed the upper body to the cross to position the legs and feet correctly. Once the legs and feet were superglued in place, I used Milliput to fill the gaps. The legs were the most difficult parts to position correctly to obtain the natural bends. This position was not very comfortable, so it does not look graceful. I had to lie down on the floor several times to make sure that I was putting the legs, feet, knees, etc. in the right places.

Once the legs were completed, I fashioned

a loincloth from Milliput. I had several paintings and photos to use as reference.

Painting

Once the figure was completed and I was satisfied with the results, I primed the figure with a flesh color to ensure everything was smooth and to make sure no other sanding or filling was required. I usually use Humbrol 250 Matt Desert Sand for my base color for flesh; however, I have recently started using Liquitex Acrylic Deep Portrait Pink. This is a nice base flesh color that goes on smooth, is opaque and dries in a short time. It comes in a 2 oz. jar for about \$3.00, so it is much cheaper (and, in my opinion, much better) than standard hobby paint.

Once this undercoat was dry, I painted the skin with Burnt Sienna, and then wiped it off. This procedure tints the skin tone and also leaves some burnt sienna in the recesses, providing the initial shadows. I then painted the figure with my oil paint flesh mixture of Windsor & Newton Flesh Tint, Yellow Ochre, and a bit of Titanium White. I brushed a very thin coat of this mixture over the figure, leaving the burnt sienna in the shadows. Shadows were painted with Brown Madder and/or Burnt Sienna, and deep shadows were painted with a mixture of Burnt Umber and Burnt Sienna. Highlights were a mixture of Juane Brilliant and Titanium White, and high highlights were straight Titanium White.

I painted the eye sockets first with Humbrol Brown Bess, and then I painted the left third and right third of the eye with Unbleached Titanium White, leaving the center third brown. I then painted the iris with a slightly lighter brown, and the pupils black.

The hair was basecoated with Brown Bess, and painted with artist oils.

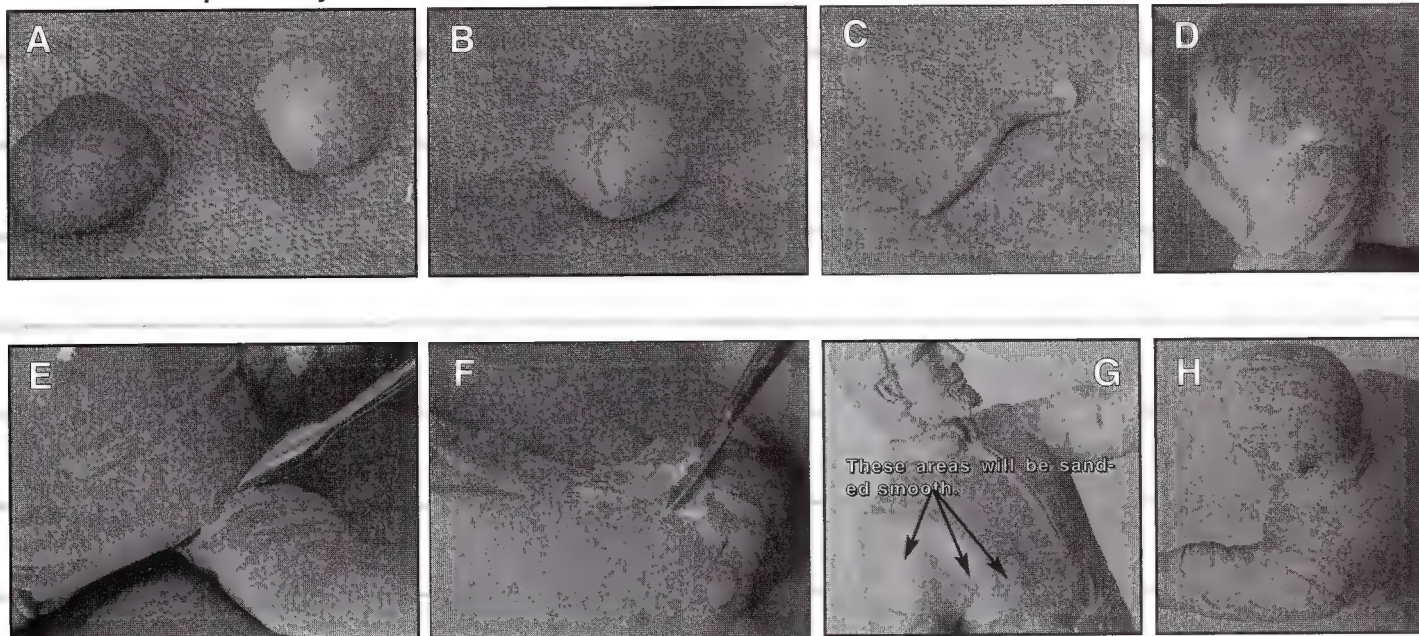
I decided to roughen up his back to represent the "whipping and scouring." I used a very small Dremel grinding bit and made very small stripes on his back. (In reality, this scouring would have completely torn open a man's back, with strips of skin hanging open showing large gaping wounds; however, I decided to not show the full effect of this procedure.) The stripes were painted with a mixture of Crimson and Cadmium Red Deep, as well as the blood flowing from his wrists and feet due to the nails.

The crown of thorns was made from a combination of 1/35th scale and 120mm scale photoetched barbed wire, wrapped around his head like the crown. Trickle of blood were painted on his forehead to simulate the crown being pushed into his skull.

The cross was made of basswood strips that looked to be the right scale. I did not do this very scientifically, but took the figure to a hobby shop and looked for an appropriate size! I scrubbed the basswood with a wire brush to highlight the grain, and to remove any clear coating or preservative on the wood. I then

PHOTOCOPY IT!

Here's another installment of "Photocopy It!" which allows you to make a photocopy of this page for your personal use. Keep it near your workbench or work area for reference.



Last time, we looked at the process of pinning and presented two ways to pin two resin parts to each other. As a follow-up to last issue, we're taking the next logical step in the process by eliminating the seam that is often created as a result of the pinning process.

What I've discovered (and most likely, you have as well), is that not every seam on a kit needs to be filled. Most resin kits are sculpted in one piece and then taken apart for the molding process. If care is taken by the kit manufacturer, it can be engineered in such a way as to have most, and in some cases, all of the seams eradicated. This means that the kit we build will go together in such a way so that filling seams is unnecessary. Many quality kits on the market today fit that bill. When we glue the individual parts together, a naturally occurring seam is the result. Filling it is not only not a requisite, but doing so would create an almost unnatural look to it. When Joe Laudati created our kit Cat's Call, he cut the arms at the shoulders. Since the gal in the model is wearing a shirt, this cut line occurred just at the place where a seam naturally occurs in a shirt sleeve. As long as the pieces match up well, filling certain seams is unnecessary. Pinning may still be appro-

priate, but not filling.

At any rate, there are many kits on which you may find the need to fill a seam. It's a fairly simple process so let's get to it.

First up, we've got two separate "great balls of putty!" (an "A" and a "B" part, **photo A**). Try to get amounts that are the same, or as close to it as possible. Take the two separate balls and roll them together until they are mixed well. You'll know they're mixed when they look fully blended, **photo B**. After you've done this, pull off a small clump and roll it out into a thin strip, **photo C**. Take the thin strip and press it into the seam. Squash it down and, with a wet finger, go over it until the area is fairly smooth, **photo D**.

Photos E and F show more of the process of smoothing or carving away the excess putty. You'll want to again smooth things over with a wet finger. **Photos G and H** show the nearly finished seam. There's a bit more sanding to do once the putty hardens completely, and then you're ready to go to the next step, which is the painting!

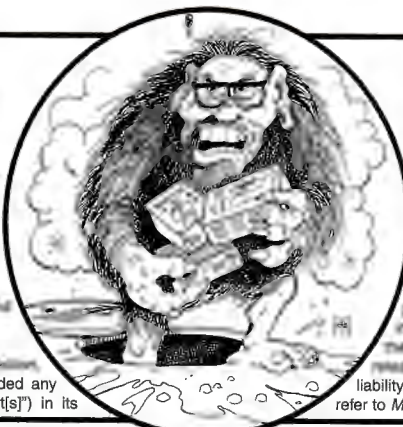
That's pretty much it. Hope this page was helpful and we plan on having more in future issues, so stay tuned and thanks for joining us.



Strange New THINGS

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Coming at You!

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Playing Mantis...

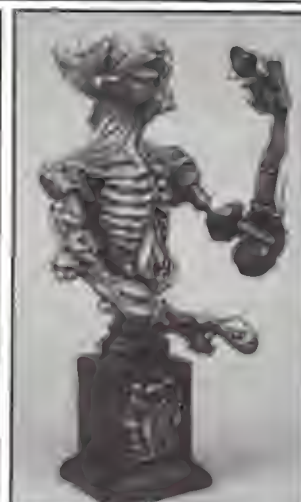
in true **Aurora** style (complete with the Aurora logo), brings us something new from the prehistoric period.

These new kits feature **Triceratops**, **Pteranodon** and **Tyrannosaurus Rex**. These are plastic, snap-together kits which come molded in solid colors and the box itself is a colorful diorama that you can display behind each kit. Kids will love these; adults will love these. What's not to love? Affordably priced and available now, you'll want to hurry and run out and get yours now.



Cygenus Studios...

presents "Critter." This kit is a massive 14" tall and comes in 7 parts, some of which are hollow cast and some are solid. Sculpted by Matt Hawkins, Critter retails for \$165.00 plus \$10.00 s/h in the U.S. For more information, please contact: **Cygenus Studios, 1184 Kirkwall Dr, Akron OH 44321** or try them on the 'Net at www.cygenus-studios.com



Jean-Louis Crinon...

is offering a number of kits that may interest you. (L to R): Cemetery 4 will fit all 1:6 scale and larger kits. Includes 2 part solid/hollow resin. Little Girl is 2 parts, solid resin and approximately 5 inches tall. Your Ugliness is a bust completing those of Dark Horse that Jean-Louis sculpted for them. 2 parts, solid resin, approximately 6 1/2" tall. Acoth is 10 parts solid resin/metal approximately 9 inches tall.

Jean-Louis is now using pressure casting for all of the kits that he produces, whether it's Thomas Kuntz' or his own. For information on these and Jean-Louis Crinon's other kits, please contact him at: **Jean-Louis Crinon, PO Box 34413, San Francisco, CA 94134-0413. Tel: 415.467.4402 or E-mail: gargoyle.dn@worldnet.att.net**





James Finn Miniatures...

offers German Style Toy Soldiers, known as Zinnfiguren, for sale via the Internet. Their mission is to introduce Zinnfiguren, which is German for, "Tin Figures" to Toy Soldier collectors everywhere. For more information on this product, please contact: **James Finn - Miniatures, 4950 Lindell Blvd, St Louis, MO 63108** E-mail: fineas@primary.net or on the 'Net at: www.jamesfinnminiatures.theshoppe.com

Toymasters Video Magazine...

is offering a video of the Spring Chiller Theatre show for all of you folks who either didn't make it to the event and would like to see it or for those who did and would like to relive the memories.

The tape is decently done with a running time of 1:26. No quick or jerky movements from the camera and a good deal of time spent looking at product and the general happenings at Chiller. The narrator talks about the product and provides contact information for many of the dealers that are present. The video narration is presented in an easy-going style and reminds me of receiving a guided tour from a friend. I really enjoyed watching it. Want one? Send your **Money Order** only in the amount of **\$20.00** to: **Roderick D. Paulus, Toymasters Video Magazine, 170 S Portland Ave Apt 3C, Brooklyn, NY 11217** Must be over 18 years of age to order and age statement must be included. Overseas orders, send **\$25.00**.



Lunar Models...

presents a number of new ones for you in 1:6 scale resin. From left, is the new Jim West (\$157.95 + s/h) kit and to the right of that is The

through **John's Models, 1206 E Kingsfield Rd., Cantonment FL 32533** Tel: 850.968.6008 E-mail: johnsmodels@hotmail.com

Janus Compnay...

has asked us to highlight some of their most recent products and if you haven't seen these gems, here's an eyeful. Below from L to R, clockwise: Cemetery II resin base diorama, which retails for \$115.00 plus \$6.00 s/h U.S.; Bela Lugosi as Dracula Deluxe Resin Edition, retailing for \$250.00 plus \$9.00 s/h U.S. Bela Lugosi as Dracula in vinyl retails for \$69.96 plus \$6.00 s/h U.S. and finally, Werewolf of London resin figure kit retailing for \$130.00 plus \$8.00 s/h U.S. For more information on these and Janus' full line of quality products, please contact them at: **Janus Company, PO Box 710928, Houston TX 77271** Tel: 713.271.5570 • Fax: 713.271.4476 • E-mail: info@januscompany.com or check out their product line on the Internet at: www.januscompany.com



Malaclypse Flax...

is a pretty unique and creative effort from Richard Leach. It is a one piece, solid resin...thing, measuring 4.5" X 5.2". Cost is £19.95 + £2.50 pp. Contact: **Richard Leach, 8 Spring Royal Terrace, Gillingham, Bradford, BD8 0B4 West Yorkshire, Great Britain** rick.mcdonald@uk.dreamcast.com

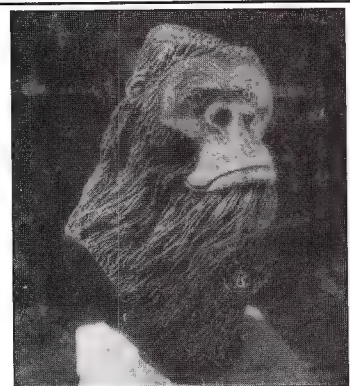


Keeper (\$169.95 + s/h).

Both kits are produced in solid resin parts and come complete with a base. For more information, please contact: **Lunar Models at Tel: 559.784.7121 or Fax: 559.784.7889 or Internet at: www.lunarmodels.com**



Here's a new one by a new artist to the industry, Eric Bucklelew, released under the company name, Graven Images. Eric currently has three pieces in production (Nosferatu, Bigfoot, shown at right, and the Phantom Hun) with several more masters being set-up for casting. SRP is \$39.95 each and they're offered



SHOWTIME!

Show Promoters: Please feel free to fax or mail us information about your upcoming event and we'll post it here. Thanks! Information is placed on a "first-come, first-served" basis, as room permits. Contact information: Modeler's Resource, Showtime!, 4120 Douglas Blvd., #306-372, Granite Bay, CA 95746-5930 Fax: 916.784.8384 e-mail: modres@quiknet.com Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource wants the information that is published within its pages to be as accurate as is possible and would appreciate the individual organization submitting such information being notified of any corrections to its copy, with a request that Modeler's Resource be informed of such changes. We would then be pleased to publish any copy correction or adjustments.

July - 2000:

• The 5th Annual Verona Model Show & Contest:

presented by Mad City Modelers, **July 15th & 16th, 2000** Held at the Verona Middle School, Hwy M, **Verona, WI** Contact: Jim Turek, 2639 County View Ct, Monroe, WI 53566 Tel: 608.329.7222 e-mail: turekbecker@earthlink.com or Chris LeClair, 28 Sherman Terr #6, Madison, WI 53704 e-mail: makingmovies2@hotmail.com

• Mad Model Party:

July 8 - 9, 2000. At the Pasadena Convention Center in **Pasadena, CA** The show is sponsored by Modeler's Resource® including the Mad Model Party 2000 Model Competition: "**Massive Model Madness.**" Contact Promoter, Mike Stannard for show information at PO Box 2037, San Bernardino, CA 92406 Tel: 909.880.8558 Fax: 909.880.8096 E-mail: toyrific@primenet.com For guests, dealers, competition and general information, visit the Internet at: www.primenet.com/~toyrific.com

• San Diego ComicCon:

July 20 - 23, 2000. To be held at the **San Diego Convention Center** Plenty of guests and lots to see For more information, contact them at: ComicCon Int'l, PO Box 128458, San Diego CA 92112-8458 Tel: 619.491.2485 • Fax: 619.544.0743 or visit them on the Internet at: www.comic-con.org/

October - 2000:

• IPMS Vancouver:

30th Annual Fall Model Show and Swap Meet, October 7, 2000 at the Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC Canada. For more information, please contact: Kevin Brown Tel: 604-939-9929 • E-mail: ipmsmail@home.com or on the 'Net at: <http://members.tripod.com/~ipms>

• Chiller Theatre:

You've heard of this mega-event. Multiple times a year. Catch it this coming **October - Sheraton Meadowlands Plaza, East Rutherford, NJ.** The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on-hand! Call the **Chiller Hotline** at **201.457.1991** for updated show information and guest line-up. Check them out on-line at: <http://chillerttheatre.com/>

November - 2000:

• UncommonCon:

Presenting a brand new convention for Dallas/Fort Worth and all points far and near. UncommonCon will be a celebration of comic books, role-playing games, science-fiction and fantasy literature and art, anime and manga, and all related hobbies and art forms. **November 24-26, 2000 at the Hyatt-Regency Hotel, Irving., TX at the D/FW International Airport.** Single Day: \$15, Weekend Pass: \$35. Contact: James Echols, UncommonCon@aol.com, Tel: 214-497-9984 Internet: www.uncommoncon.com E-mail: info@uncommoncon.com Full Press Packet is available upon request.

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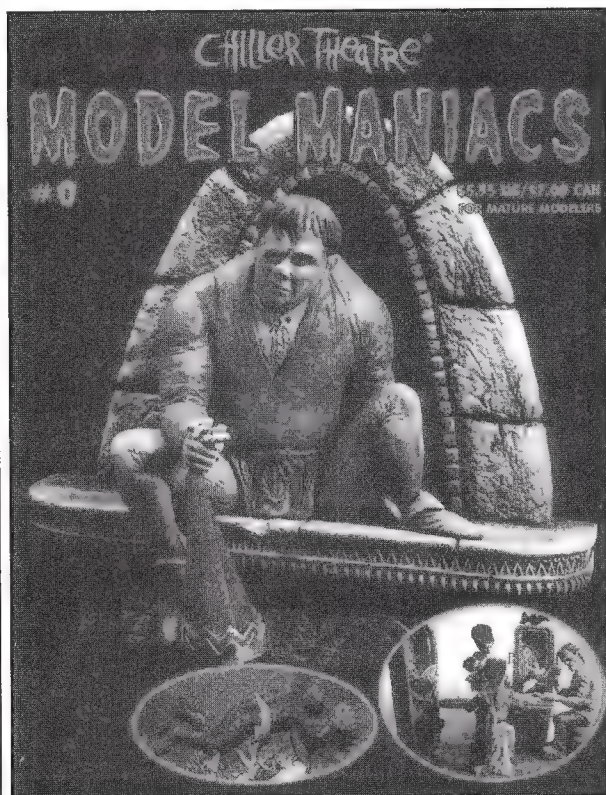
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At the Newsstand



(Model Maniacs is for Mature Modelers)

Model Maniacs...

is a brand new mag from the folks who have been bringing you Chiller Theatre for years. This premiere issue (#0) consists of 58 black and white pages of total model-related material.

It is really refreshing to see a new publication like this from folks who offer a new perspective on an age-old hobby. I have always said, "the more, the merrier" and that holds true here.

This first issue has quite a bit to boast about. The articles are all of high caliber, ranging from David Malin's article on prepping and building vinyl kits; Anthony Aranjo's article on Diceman's "King of Fools" kit; Joe Graziano provides a rundown on comparative air-brushes; S. M. Clark talks about brush painting; and other write-ups by Matt Clemons, Steve Riojas, more from Anthony Aranjo, Scott Johansen, Martin "It Came From A UK Garage" Cage, Tony Spangler, Kim "Buc" Wheat, Steve "CultTVman" Iverson, Louis Toledo and, of course, Ed "The Diceman" Bowkley.

I'm longing for the day when they will be able to include more color pages. I'm sure it's only a matter of time before color becomes a regular staple. The magazine is slated to appear twice a year, coinciding with both Chiller shows. Who knows though, it may be a very short time before we start seeing this magazine on a solid quarterly schedule. One can only hope!

For more information, contact: **Model Maniacs, c/o Chiller Theatre, PO Box 23, Rutherford, NJ 07070, Tel: 201.939.1521 E-mail: modelmaniacs@yahoo.com**

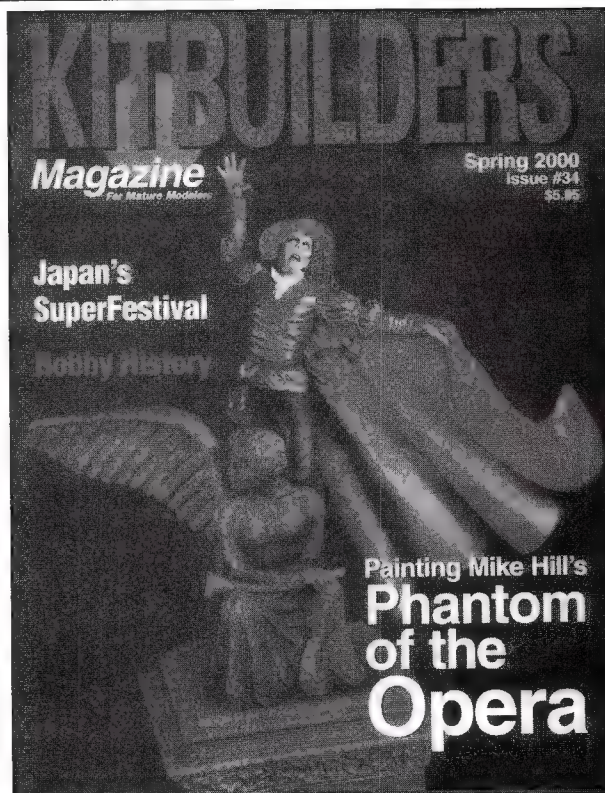
Kitbuilders #34...

is here from the new publisher, Larry Burbridge, of ReznHedz fame. With a bit of a new look and a few new writers, Larry is keeping the tradition that Gordy Dutt began, very much alive.

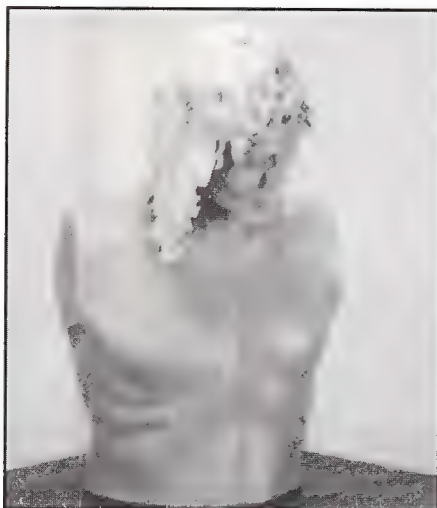
I noticed a few things immediately: more interior color pages dedicated to articles and the pictures themselves are more crisp in this latest issue. The layout, now done by Garcia Publishing Services, also reflects a new direction. Terry Beatty, inker for DC comics, has provided KB with a line art mascot, called aptly enough, "Kit." Here's a rundown on the included articles this issue:

- Painting Mike Hill's Phantom of the Opera by John Tucky
- Hobby History: A Man Called Flintstone
- A Look at Tokyo's Superfestival
- Profile of Andrea Miniatures
- Barbie Becomes Vincent Price from "The Raven" by Wayne "the Dane" Hansen
- Figurin' It Out with Darrell L Phillips
- Misadventures in Modeling by Jean Elliot
- In My Opinion by Uri Thane and Pauly Stone

Overall, a good read and it's got to be gratifying to the Founder, Gordy Dutt, to see his project continue in this upgraded look. For more info, contact: **Kitbuilders, c/o Larry Burbridge, 3373 B Beacon St, #6, North Chicago, IL 60064 Tel/Fax: 847.473.1821 E-mail: reznhedz@enteract.com**



(Kitbuilders is for Mature Modelers)



The VP Academy torso carved up a bit to enhance the ribs and with a new head added. The hair was sculpted by Milliput.



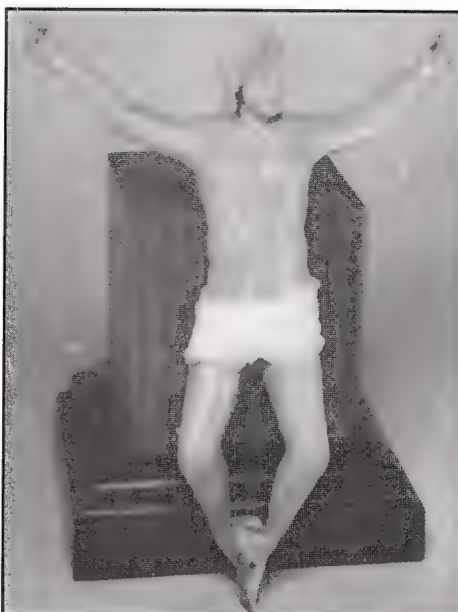
The arms, from the VP Academy kit, cut to facilitate proper placement, temporarily glued into place.



Joints on the arms are filled with Milliput and sanded smooth. New hands from my scrapbox are attached and gaps filled with Milliput.



Another view of the arms and hands.



The figure representing Jesus basecoated with Liquitex Acrylic Deep Portrait Pink and the Soldier nearly completed.



scarred the wood up with an X-Acto knife, chipping the wood, making cuts in the wood, and generally beating it up. Then I took Burnt Umber oil paint, spread it on the wood, and wiped it in with a paper towel. The effect was awesome. The oil paint brought out the grain and the scars, and the color was perfect. You can add more oil paint or wipe it off to get the tint and effect you want.

The nails through the hands and feet were made from styrene rod. The end of the rod was heated and the plastic mushroomed, forming the "head" of the nail. The nails were painted with Humbrol Brown Bess and touched up with a silver pencil to simulate wear.

The Roman Legionnaire Guard

The Roman Legionnaire Guard is a Verlinden Productions product and was constructed right out of the box with the exception of a modified arm. I decided that the shield would be unnecessary for this type of duty, so I modified the left arm to simply hang at his side. I painted the flesh color as described for Jesus. I undercoated the red uniform with Polly S Insignia Red and the armor with Badger ModelFlex Flat Black. The red clothing was then painted with a base of Cadmium Red Deep. Shadows were painted with Terre Verde (a complementary color, although I think Veridian would be a closer complementary color), and deep shadows were painted with Terre Verde and a touch of Mars Black. Highlights for red can be difficult. I used a mixture of Cadmium Red Deep and Cadmium Yellow Medium to get an orange color. I threw in a little Juane Brilliant to lighten up the mixture a little as an experiment. I tried not to use any white, because I did not want the highlights to be pink. For light highlights, I used straight Juane Brilliant very sparingly. This was my first time at painting reds, so I experimented a little, and I think

it turned out OK.

The armor was painted with Humbrol Metalcoat Polished Steel over the Flat Black undercoat. After this had dried for about 30 minutes or so, I buffed it to a high shine with a Q-Tip, then with my Dremel Mini-Mite using a polishing pad set on low speed. I used Testors Model Master Non-buffing Brass for the brass fittings and attachments. The same procedure was used for the helmet, body armor, and blade sheaths. Once this had dried overnight, I painted the armor areas with Mars Black artist oils and then immediately rubbed it off with an old T-shirt. This procedure left the black in the crevices and creases, and gave the armor a well-worn look.

Groundwork

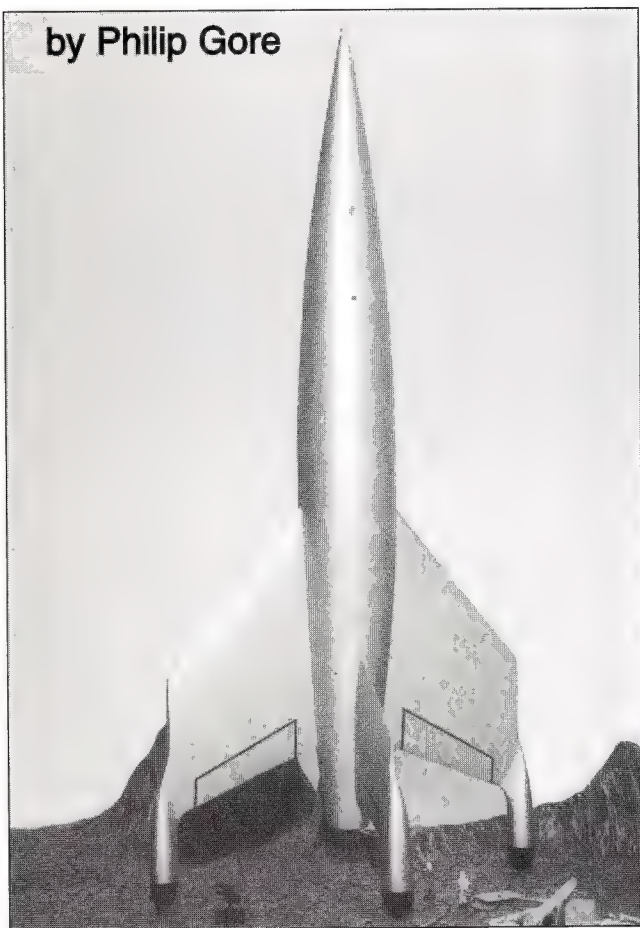
The cross was fixed to the wood base using A+B epoxy paste. The groundwork is simple celluclay, with white Elmer's glue added for extra sticking power. Rocks and other small debris were pushed into the mixture after the Celluclay was spread out on the base. The Roman was also pressed into the base to provide a look of weight. After the groundwork was dried, it was painted in a stippled fashion with various Andrea and Vallejo acrylic paints.

This model is a striking vignette of "the greatest story ever told." I was well pleased with the results and felt I had achieved the presentation I desired. Regardless of anyone's personal beliefs, this modeling adventure is a challenge to one's creativity. It allows the modeler an avenue for using his/her talents in design and individuality in expression of what is considered a truly great event in human history. By anyone's standard, this is an excellent addition to a modeler's collection.

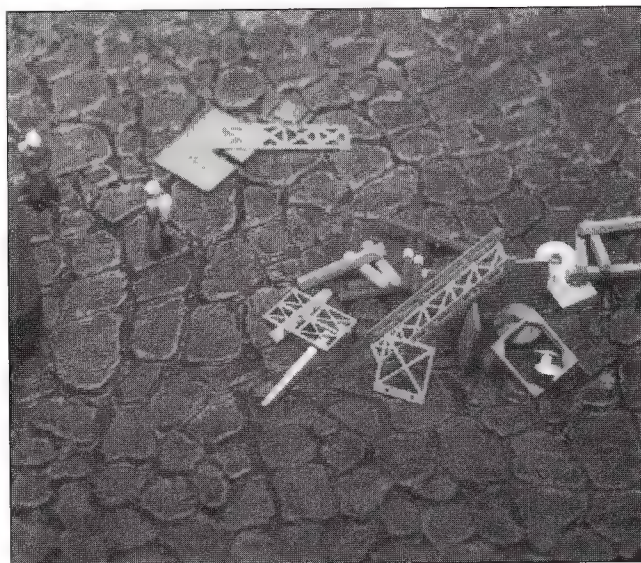


Destination Moon

by Philip Gore



Rockets red glare! All done and ready for the moon shot.



Note the scattered debris field and 1/200 scale Renwal submarine figures recruited to be space explorers for this project.

The movie "Destination Moon" is a 1950 historic and milestone film. It is the first full-length big budget Sci-Fi movie made in the United States and deals with the technical requirements and hazards of space exploration in a very realistic way. The story centers on four men's journey to the moon in the rocket ship, Luna. Compared with modern-day movie special effects, Destination Moon comes across as very simplistic. However, considering that in 1950, rocket technology was limited to the United States' exploration of the upper atmosphere with modified V-2 rockets (which were "confiscated" from the Germans after WWII), Destination Moon is intelligent and farsighted. For its efforts, it earned an Academy Award for Special Effects.

The only model available, which is based on the movie, is a resin diorama kit by Lunar Models. Building that kit is the subject of this article.

The Ship: Construction

The Luna spaceship consists of only six parts (body, three tail fins, landing leg and landing support). The first order of business was to sand all the excess resin off the body and three fins, and to make sure the parts had the right shape. This included filling in the kit scribed lines representing windows, hatches, stabilizers and rudder, which were poorly done. After the body was sanded smooth, a small round piece of styrene was added to the bottom. A 1/4" diameter hole was then drilled into the center of the piece to represent the engine exhaust opening (*see photo 1*). A seemingly universal constant with resin model kits (that is hated by everyone) is the never-ending presence of microscopic pinholes. These holes, which are pockets of air that got trapped during the resin mixture/curing process, usually run throughout the entire part. Therefore, the attempt to sand smooth one layer of "filled pinholes" usually produces a brand new batch. To solve this problem, the entire body was brush painted with a heavy coating of flat enamel paint, which in this case, was Model Master Light Ghost Gray. After it was dry, various grades of sandpaper were used to remove the paint and smooth the surface out. This method was very successful and eliminated almost all of the minor surface flaws.

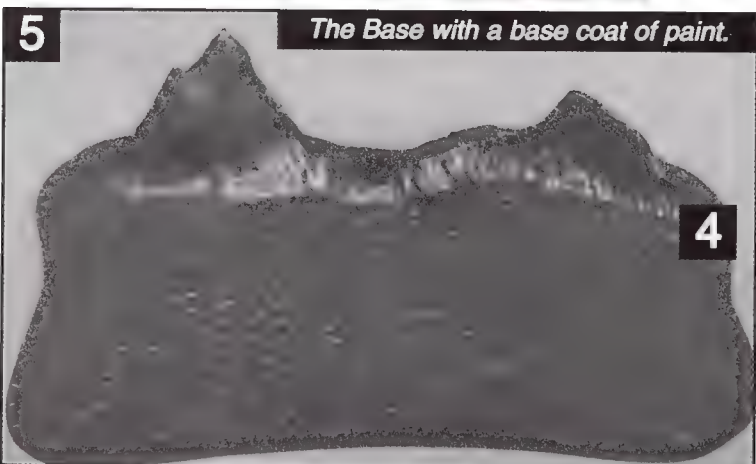
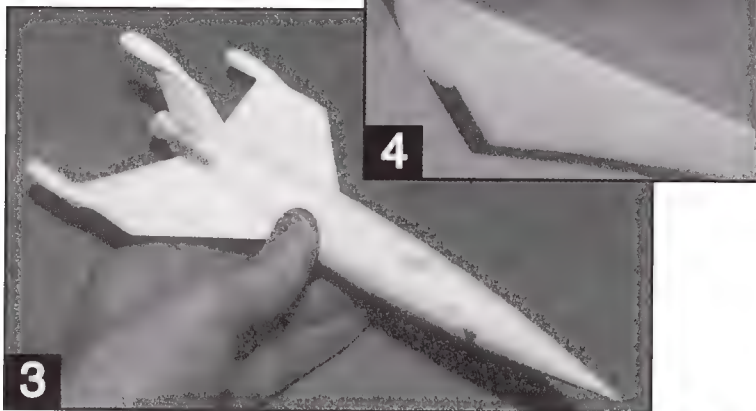
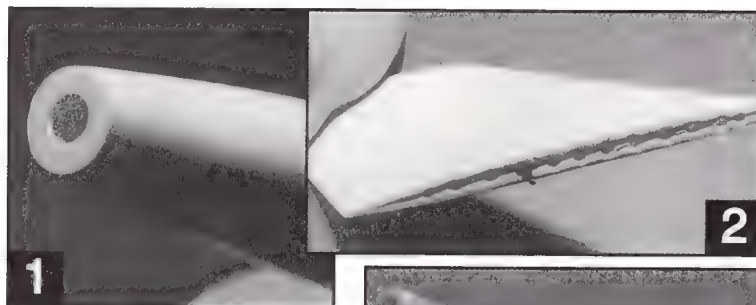
To get a uniform fit between the body and the fins, small pieces of sandpaper were taped to the body and each fin was moved back and forth over the area. Using this method eventually produced a matching radius fit between each fin and the body. To further improve the fit between the body and fins, recessed valleys were cut in the middle of each fin and holes were drilled along the same area (*see photo 2*). Three holes were drilled in the body where the center of each fin was to be located. A 1/16" hole was drilled for the two larger sidefins, and a 1/32" hole was drilled for the smaller top fin. When this was done, short pieces of 1/16" and 1/32" metal rods were glued in the holes to serve as connection points between the body and fins. Doing this produced a strong attachment and helped with alignment. The fins were then glued to the body using small amounts of slow-set superglue. Next, 5-minute epoxy was added around each seam line, which strengthened the connection and effectively eliminated any minor gaps (*see photo 3*).

The kit landing leg support part looked too large and thick, so a new one was scratch built out of a few pieces of styrene. It was also attached to the body with slow-set superglue and sealed with 5-minute epoxy. The kit landing leg part was used, but only after a very large molding flaw was filled and corrected with slow-set superglue (*see photo 4*). A shallow 1/8" diameter "cabin window" opening was drilled near the top of the body and 1/16" holes were drilled into the bottom of each landing pad. When this was done, the rocket was ready for painting.

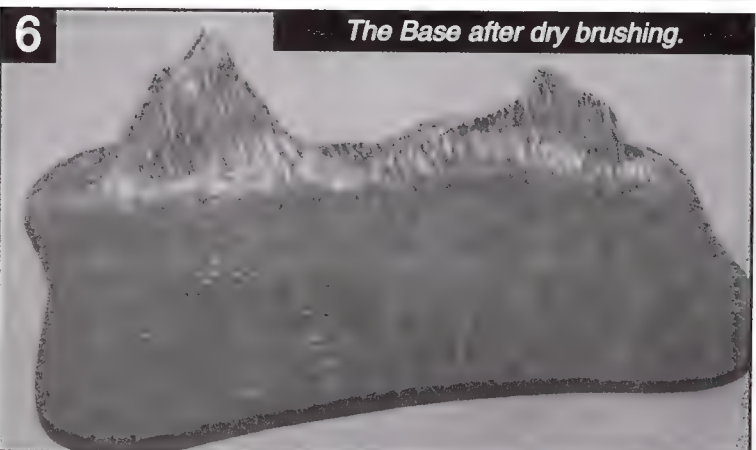
Painting/Decaling

The entire model was first painted with SnJ Aluminum, but minute scratches became more accented by the paint. Therefore, the model was given a fairly heavy coat of Model Master Light Ghost Gray, to act as a primer. This worked very well to eliminate the scratches and produced a smooth, plastic-like finish. A final coat of SnJ was then added. To break up the "all aluminum" color scheme, the landing leg support part was masked off and painted Metalizer Brunt Metal. After this was dry, the bottom of the landing pads were masked off and painted Testors Flat Black. To produce a super sharp demarcation line between the silver and black, thin strips of black decal film were used.

Thin pieces of the film were added to the fins to represent the stabilizer and rudder outlines, which had been filled and sanded away earlier. The only other major decals used were two airliner hatchways, added near the top of the body. The kit instructions called for adding a large number of thick, formed wires down



The Base with a base coat of paint.



The Base after dry brushing.

the side of the body to represent the crew's exit ladder. This feature was not added, since it would have taken away from the rocket's clean sleek shape. To produce a uniform finish, the entire rocket was given a light coat of Future™ Floor Polish. The final detail was to paint the previously drilled "window" opening with Testors Flat Light Blue and then fill the area with Microscale Kristal Kleer. When this was complete, the model was set aside.

The "Brown Mojave" Moon

The kit came with a base sculpted the way the moon's surface appeared in the movie. Because of the limited information available on how the surface of the moon looked when the movie was made, it was portrayed with many cracks. This feature makes the kit base greatly resemble areas of California's Mojave Desert.

First, all the pinholes around the edge of the base were filled and edges were sanded smooth. The base surface and mountains also had various size pinhole flaws but these were left uncorrected. Final painting, and the nature of the subject, made the small holes look very natural. In the movie, the "astronauts" were forced to discard as much weight from the ship as possible in the form of tools, equipment, oxygen tanks, etc., so they could get back to Earth. This "debris field" was molded as part of the base surface. It did not look convincing and was carefully cut away with an X-acto knife. When this was done the base was ready for painting.

Painting

My only reference for this project was a videotape of the movie itself, which was purchased from Monsters in Motion. In the movie, the moon's surface was many colors, ranging from a dark red/brown, to a very light yellow/tan. The first step was to brush paint the entire base with a 50/50 mixture of Model Master Leather and Testors Flat Red (see photo 5). Dry brushing the entire base with several different colors highlighted the raised details and added interesting color variations. The colors used for dry brushing included Model Master Military Brown, Model Master Wood, Model Master Radome Tan and Testors Flat Yellow. The final painting step for the base was airbrushing the sides with Testors Flat Black (see photo 6).

Final Assembly

Three 1/16" holes were drilled into the base's surface to match the rocket-landing pad holes drilled earlier. Small pieces of 1/16" metal rods were glued into the base holes, and then the rocket was permanently attached to the base.

To recreate the debris field, many miscellaneous parts were used that included brass, photo-etched ship parts, multiple shaped styrene pieces and 1/48 scale model aircraft parts from a "spares" box. These parts were painted several different colors, to add contrast, and carefully attached to the base one piece at a time. The most important "trick" here was to place all the items in a way so they looked random and scattered.

Included in the kit were two "astronauts," which were molded in a thin sheet of resin. However, the front and backside of each astronaut was offset which made them useless. Spare figures from a 1/200 scale Renwal Ethan Allan cut-away submarine matched up in size and were used as replacements. The figures were painted and small scratch built styrene air tanks were added to their backs with white glue. To represent helmets, each figure's head was dipped several times into a bottle of Testors Gloss White paint. The figures were then attached to the base with superglue.

An astronomy camera was also included with the kit, but like the original figures, was set aside and a new camera was scratch built from miscellaneous aircraft parts and styrene. It was painted Testors Flat Black and attached to the base with superglue.

The completed model was glued to a stained and clear-coated wooden base to help protect the model and make the display more impressive. Adding a black brass nameplate completed the project.

Done! This was a fun model to work on and I am very pleased with the results, despite the problems referenced in this article. As far as resin kits go, it is pretty good and I always welcome the opportunity to add an eye-catching diorama to my model case!

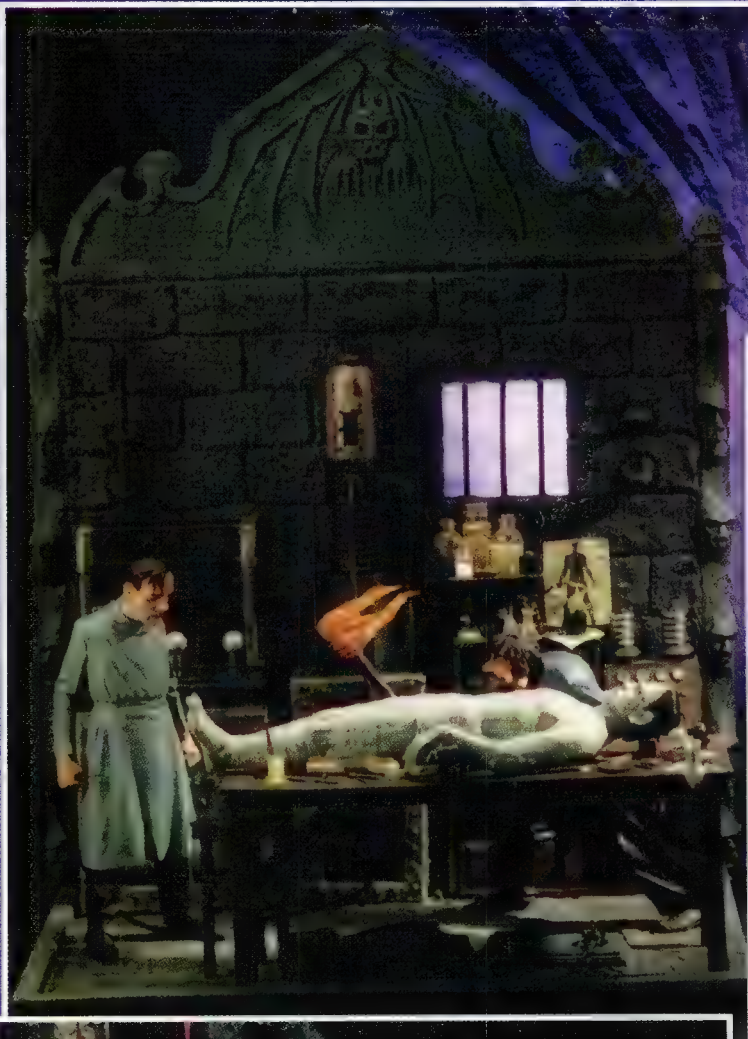
Lunar Models, Inc.
1835 Thunderbolt Dr, #C
Porterville CA 93257
www.lunarmodels.com

Destination Moon
Englewood Entertainment, LLC
10917 Winner Rd
Independence MO 64052

Evergreen Scale Models
18620-F 141 St NE
Woodinville, WA 98072

or Monsters in Motion
(see their ad for contact info)

MODELS ON PARADE!



Our first model showcased in our inaugural "Models on Parade" comes from John Guenther of Port Huron, MI. Phenomenal work, John! Thanks for sharing it with us.

Would you like to see your kit(s) here? The next time we feature "Models on Parade" we would like to highlight kits from the Superhero genre. We'd like to stick with kits that have at least two figures in them (but we'll consider singles). Please include a brief description of your kit(s) along with your photos. To keep photos larger and to be able to see the detail, we will only include a few pictures with each "Models on Parade."



It's all in the details! You can see just how much care John took with all the minute details of this incredible diorama.

All photos become the property of Modeler's Resource and cannot be returned. No compensation is given or implied for use of photos.



Painting...

Mother Superior

by Howard Kellogg

Last issue I covered the sculpting and construction of Mother Superior. This time I'll cover something far less stressful (I thought), the painting and weapon construction. Last time we discussed the origin of Mother Superior and the color schemes involved. The particular Order she was the head of (Order of the Bloody Rose) uses black as a primary color with red accents. Well, black may very be nun-like, but potentially pretty dull. Since she is the head of the order, and leaders in the Warhammer 40K Universe (created by Games Workshop) frequently have armor far more elaborate and colorful than the common troops, I decided to paint this figure white with enough black and red accents to connect her to her Order.

The figure is constructed from a She Hulk vinyl kit with a complex overlay of supersculpy (*See Picture 1*). The first problem is the sculpy. By design, it's supposed to be painted with acrylic/water based paints. The problem . . . I paint with enamels. Yes, enamels! To many of you this may seem a bit of a throwback, but it's what I know. Not only that, I don't use an airbrush! (Horrors!). I paint by hand using brushes or occasionally use canned spray paint. That said, I'll cover the first problem this causes. To use enamels on sculpy or vinyl, you have to seal the piece. Otherwise the paint will remain tacky almost indefinitely. Three coats of clear acrylic spray primer made by The Armory did the trick. The entire figure was then spray painted with two coats of Model Master gloss white (*See Picture 2*). Next, I decided to paint the cloth and accordon armor (at the joints) using Humbrol gloss black (*See Picture 3*).

I stepped back and looked at the figure under my work light. I have a small halogen lamp on a two-foot swing arm that I use as a work light. The light is very intense, but it's adjustable so I can get just about any effect that I want. The black/white combination was just too stark. I was looking for something more subtle and feminine. I decided that some type of a pattern on the figure would be both visually interesting and break up the stark whiteness.

Now when I'm developing paint schemes and/or patterns for a figure the ideas form two ways. First in my head and then on a test piece. In this case I made several 3"x 2" pieces of sculpy, sealed them and then spray painted them white. These became my "test pieces". After trying several different patterns and colors, I decided on a gold lace effect over the base white. The lace effect broke up the solid white background and the gold seemed to shimmer, almost creating a 3-D effect.

Lesson Number 1, when trying something new, even after trying the effect on a test piece, start on an "out-of-the-way" part of the figure. That way you can perfect the technique and if you change your mind corrections are less obvious. Now did I do that? No, of course not. I started painting the front of her upper torso. The technique was fine, but the color was wrong. The effect on a small test piece was different than the effect on the figure. Specifically, the white was still too bright. I backed off for a day and looked at the figure in a variety of different lights. Nope, didn't look right! Two more coats of white and I was right back where I started. Back to the test pieces... What I decided on was

Picture Sixteen



After a long battle, Mother Superior is sculpted, painted and ready for a few battles of her own.

a more antique look. I sprayed Model Master Gloss Pearlcoat over the white. Several very light coats were needed. The paint had a yellowish hue and a shimmer that was very effective. The amount you use and the depth desired is strictly a matter of touch. After this dried I sealed the entire piece with two light coats of Model Master Clear. When the gold pattern was added the effect was perfect (at least on the test piece). It looked like the old lace you find in an antique store.

Initially, I was going to use the lace effect on the torso only, but I liked the effect so much I painted all the armored surfaces this way. This took over two months!! If I had it to do over again I'd still do it this way, but man, what a pain. I found that I could only work for approximately 30 minutes without taking a long break. If I pushed on longer than that I started getting sloppy and I started getting a headache.

After completing the torso I painted the trim using Testors Dark Red. The standard red was too bright. I then painted the ribbed front of the torso Testors Copper and the top of the ribs with Testors Gold. The copper provided the shading and the gold the highlights (*See Picture 4*). At this point I was committed. I had finally settled on a color scheme. Now all I had to do was execute the plan.

While we're at this point I'd like to bring up an observed problem (at least with me). Here is a case where I had to paint a very delicate pattern repeatedly over a period of two months. I found that I had to start each painting session with a review of the initial section painted. I had to review the pattern and, more importantly, the scale! The size of the pattern and the density had to be consistent throughout the piece. I found that it was very easy to let the size of the pattern grow. I don't know if this was a psychological ploy to speed up a very tedious



process, or what, but I had to constantly be aware of this tendency.

One other item of interest, the painting of the lace involved an enormous amount of handling of the figure. After completing the lace on each section (lower leg, forearm, etc.) I sealed the lace with three coats of Testors Semi-gloss to protect the surface. This was added carefully using a large, soft-bristled brush. The initial layer was added using one stroke over each area. The Gold Testors was very susceptible to smearing even after drying for several days. Spray lacquers had the same smearing effect.

After completing the lace on the armor, all the trim on the figure was painted Testors Dark Red. Next came all the sculpture on the armor itself. Specifically, the knees, shoulders and back pack. All three were relatively simple.

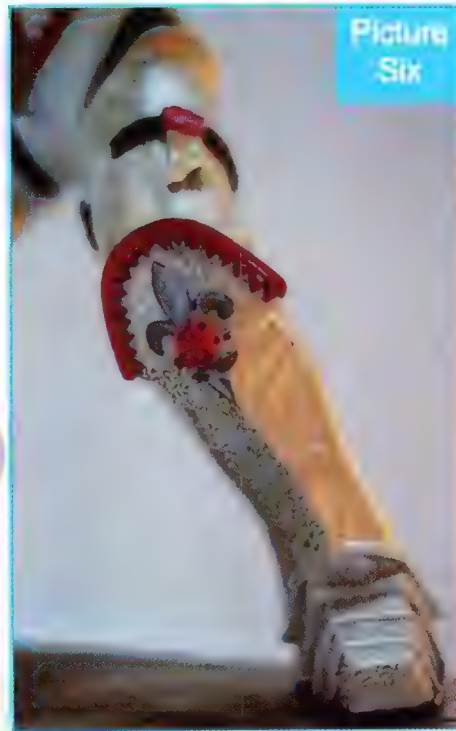
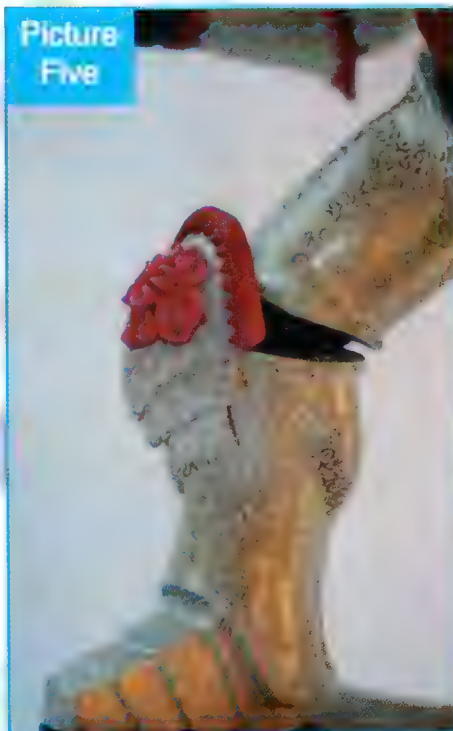
The rose on the right knee (See Picture 5) was painted Testors Red, the recesses Testors dark Red and the highlights a mix of red/white (pink). The left knee (See Picture 6) was sculpted with a fleur-de-lis with a rose centered. The fleur-de-lis was painted Humbrol Flat Black. This was followed by

Pactra Gunmetal. Highlights were picked out using a blend of the gunmetal and Testors Silver. The small rose was painted using the same process as with the large rose on the right knee.

The sculpture on the right shoulder armor consisted of a winged background with the symbol of the Ecclesiarchy (a Roman Numeral "II") centered. A large skull overlays this. (The previous article discussed the meaning of all these symbols.) I painted the wings Testors Copper and highlighted using Testors Gold. The "II" was painted with Pactra Gunmetal and highlighted with Testors Silver. The skull was painted Humbrol Flat White.

After the skull dried, I painted the depressions with a mix of flat white and dark gray (See Picture 7, right).

The left shoulder armor was a little more challenging. I started with the stem of the rose by painting it using Humbrol Dark Green (No. 88) mixed with a little flat black. Most of this was over-painted using Humbrol 120 Green and highlights added using a mix of the 120 and Testors Green. The rose was painted using the same techniques as the other roses. The crossed swords in the background were painted using Testors Silver, Gold and Gloss Black. Highlights were added to the blade using Testors White. The scroll was more





Picture Seven



Picture Eight

challenging. I wanted the scroll to look like parchment so I started with a base coat of Humbrol Light Tan (No.148), then covered this with a wash of Humbrol Medium Brown (No. 63). After this had thoroughly dried, I carefully painted the motto of the Order of the Bloody Rose on the scroll using Humbrol Flat Black (See Picture 7, left).

The powerpack was very straightforward. The basic color and detail were the same as the body armor. The fleur-de-lis and the rose were painted the same as the left knee. The spheres and the power coils were painted Pactra Gunmetal. The coils were highlighted using Pactra Jet Exhaust. Details on the dials, exhaust, etc. were highlighted by adding a black wash (See Picture 8). Each section was sealed as it was completed.

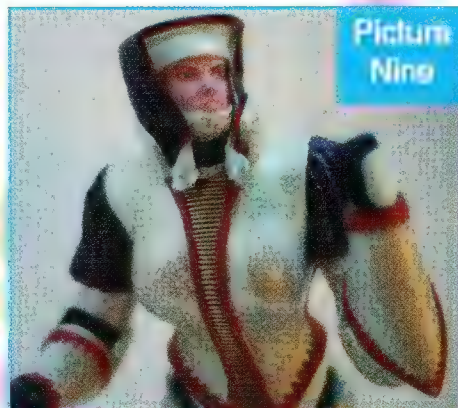
Next came the material. This included the headdress, shoulders and the skirts. I painted all three Pactra Gunmetal on the outside. Highlights were done using Humbrol dark gray. This effect wasn't bad, but it didn't "Snap". By this I mean it didn't blend into the paint scheme for the whole figure. I was worried about the figure being too "busy", too much detail fighting for attention. But the material needed something more. I toyed with the idea of duplicating the gold pattern on the material, but that was definitely too much! I tried painting the lace pattern on the material using the same dark red as the trim on the armor. The color seemed right, but the pattern was too repetitious. Once again I stepped back and looked at the figure from a distance. Then I thought about the central motif for the Order, the Bloody Rose. "How about a rose pattern?" I thought. This pattern would have to be repeated on all the material and would have to be simple, easily reproducible and visually effective. Out came another test piece. After



Picture Ten

numerous failures I decided to practice KISS (Keep It Simple Stupid) and mimicked the rose pattern by placing five "dots" in a pentagonal shape. This imitated the five petals on the rose (See Picture 8). The execution was simple, keep the dots the same size and the spacing between groupings consistent. This took maybe three days; considerably easier than the lace. Piping was added to the outside edges of all the material using Testors Dark Red to give it a more finished look. Visually, this blended well with the edging on the armor. The back of the material was another problem. I had painted them white and had intended to leave them that way since this was in keeping with the color scheme for the Order. However, as happened repeatedly while painting this figure, it didn't look right. After the usual trial and error, I decided to duplicate the lace pattern on the back of the material using Testors Silver. It was problematic how much of this would be visible, so I wound up covering all potentially exposed surfaces with the lace pattern (Glutton for Punishment!).

I kept looking at this white face and decided it was time. Now let me confess! Give me a nice suit of armor anytime rather than a human face. Monster, dragon, demon, no problem either! I have a mental block that has been with me for as long as I have been painting figures (early 70s). I hate painting human faces. I'm scared to human paint faces. So sue me. It was time to paint the face and I was



Picture Nine

well aware that if I screwed up the face, I screwed up the figure, plain and simple. Now believe me, I've read every book, article and now website covering the subject of painting human faces and they still make me nervous. So what to do? Quit whining, suck it up and paint the face!

Well, one of the problems was that this was a female face. I don't do babe kits so this was a first. Most reference material on female faces is for the seductive, heavily made-up "babe" look since female kits other than babe kits (most female warrior kits are babe kits) are as rare as tax cuts that actually put money back in your pocket. I wanted a warrior's face, but a female warrior's face. So deep shadows, creases and a 5 o'clock shadow were out. I wanted a face that was beautiful. I wanted a face that was scarred physically and emotionally. I wanted a face that was strong. I wanted Sigourney Weaver when she was riding the elevator down in "Aliens" and was psyching herself up to kick some alien butt and rescue the little girl. I wanted That Face!!

I followed the standard procedure and painted the whites of the eyes with a mix of Humbrol Flat White and a hint of a Humbrol Blue called Matt 25. The irises and pupils would wait for the rest of the face.



Picture Eleven



Picture Twelve

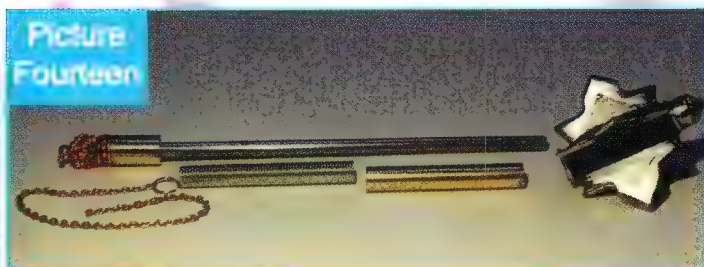


Picture Thirteen

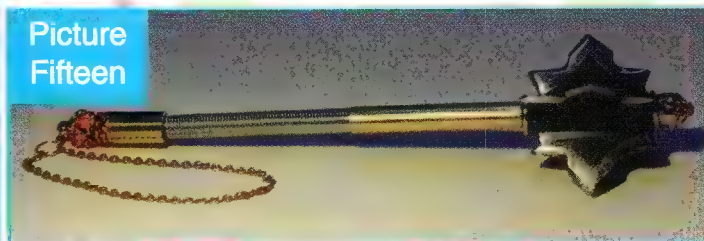
I have the usual mix that I use for human faces. But I wanted this face softer, not as dark, so I started over. After a little experimentation I wound up with Model Master Radome Tan as a base. This is a very light flesh. Recessed areas (sides of the nose, over/under the eyes, delicate creases between the eyes and above the lip) were added with a touch of Humbrol Leather added to the base color. Highlights (bridge of the nose, cheekbones and tops of creases between the eyes) were added by adding a touch of Humbrol Flat White to the base. I decided on blue for the irises for the simple reason that there was no blue elsewhere on the figure and blue eyes would be more dramatic. The initial layer was Testors Dark Blue followed by a mix of Testors Dark Blue and (Light) Blue. I wanted these eyes to jump out and be really expressive. The eyebrows were a mix of Humbrol Leather and flat black. The final touch was the lips. Bright red babe lips were not an option, so I tried a touch of Testors Red with the base flesh color. This seemed to work. After lining both eyes with Humbrol Leather I stepped back and looked at the face. She looked tough and determined, but too pretty. This is the veteran of hundreds of battles against humans, aliens and demons. She has delivered death, and been close to death, on countless occasions. She needed scars! I had to stop and think about this. Here I had a perfectly good face (major accomplishment) and I was thinking about mucking it up. After a lot of pacing I decided on a few minor slashes. The base was my standard (male) flesh followed by highlights of lightened female flesh (See Picture 9). Here's another time for honesty! If I had it to do over again I would have left the scars off. After all, Sigourney didn't have any scars and she looked just fine. I contemplated removing the scars, but was afraid I would mess up the base coat and wind up with real problems. After drying, the face was sealed with Testors Semi-Gloss. It gave the face a nice sweaty sheen and this completed the painting of the figure (well...mostly).

The next steps were attaching the various extra pieces to the figure. For the most part this was straight forward. The shoulder armor was epoxied to the shoulders. The powerpack was attached to the back plate (See Picture 10). Like all gluing, line things up and don't get glue on places you don't want glue. Basic stuff. I use a 5-minute epoxy made by Ace Hardware. It's cheap and works fine. Other than cure time most epoxies are the same. Mix them up, apply, wait, it hardens. I like this epoxy because it comes in two separate medium sized tubes with screw on tops, doesn't leak and doesn't get in the way on my work table. I've used other brands with the epoxy in one container with two separate tubes (never again) that get gummed up and leak, or other brands that have pop off tops that do just that, usually when you're not looking and slime your work table.

Now it was time to attend to an old problem. Way back in the last article I told the tale of the baking of the cursed skirts. How they resulted in loss of hair (mine), massive consumption of adult beverage and lots of rebuilding. I overcame all of that except for one minor problem. When I removed the skirts from the figure after baking in place, the tips broke off. By tips I mean 1/2" to 1" of the tips. Now bear in mind that the skirts are highly textured and fully painted. I had put off this moment to keep me from getting so depressed that I stopped work on the figure, but now that moment had arrived. The tips from the front and back skirts



Picture Fourteen



Picture Fifteen

were supposed to meet at a point on the figure's hips. No matter how I schemed I couldn't come up with a way to hide the missing parts. So I epoxied both skirts on and used epoxy putty to reconstruct the broken off tips. Having to sculpt epoxy putty on a fully painted figure that I had spent five months making was quite interesting. I tried not to think about the consequences of messing up and just did it. It worked fine. I painted the new sections to blend with the old and then started breathing again (See Picture 11). After this, everything was a pleasure. I had weapons to make, accoutrements to add, but the hard stuff was over.

Let's discuss weapons. Now you can find lots of "How To's" for sculpting and painting figures. Weapon manufacture, on the other hand, seems to be largely ignored. I make weapons two different ways. The first is to simply sculpt them from scratch using sculpty. The second is to make them using different metals, rubber, and whatever bits and pieces that look good. In constructing the weapons for Mother Superior I used both methods.

First, a little background. The weapons of Warhammer 40K are many and varied. Some are very exotic (plasma guns, disrupters, etc.) and others bear a striking resemblance to the weapons of today (flamers, automatic weapons, grenades). The standard hand weapon for most well armed human forces is the Bolter or Bolt Pistol. The Bolter is a large, magazine fed, automatic weapon. It is used primarily as an assault weapon and fires large-caliber explosive rounds. The other types of hand weapons used are more medieval in nature. Specifically, swords, maces, spears and various things that are thrown. The main differences being that most of these weapons are powered and generate some type of forcefield that produces a devastating impact when used. Mother Superior is armed with a Bolt Pistol and was going to be armed with a Power Sword. When I discussed this subject with a co-worker he said, "No way! She's sort of like a cleric. She should have a mace." After thinking it over I checked the Sisters of Battle (SOB) Codex (see last issue) and sure enough found one of the SOBs armed with a mace. So that did it. She would be armed with a Bolt Pistol and a Power Mace.

The Bolters of Warhammer 40K are not sleek and stylized. They are simple, bulky and brutally effective assault weapons. I started off with a simple block of Sculptey that would form the basis for the weapon. The construction was very simple. Sections were added in rectangular block, baked and cut/sanded to final shape. After getting the basic shape I started adding the details.

First a thin layer was added to both side and the back and round access bolts sculpted in with a piece of brass tubing (more on metal later). Next, I added three things to the rear panel. A selector button (full-auto, semi-auto, single shot) was cut in first, then a view screen (more about this later) and finally an ammo counter. Then an ejector port was cut into the right side and a deflector plate was added. If you have ever been hit at short range with the hot shell casings from an automatic weapon you know why this is useful.

After adding the sights and flaring the base to accept a magazine, I started thinking about the barrel. Originally, I had intended to completely sculpt this weapon, but decided to use metal tubing for the bar-

Picture
Seventeen



Picture
Eighteen



The front/side and rear of the finished Mother Superior. She is definitely ready for action and battle! Another finished shot is on the first page of this article.

rel. This was built up using short sections of tubing that fit inside each other. Super glue was used to attach them together. This had the effect of creating a "bull barrel". After drilling a hole in the Sculpey the barrel was test fit and then epoxied in place.

Next, the trigger and trigger guard were sculpted on, baked and sanded smooth. The final piece was the grip. First, I had to drill a hole through the figure's right hand. Then I found a piece of steel rod that diameter and cut it approximately 1" long. After drilling a similar hole in the bottom of the Bolt Pistol. The basic construction was finished. The only thing left was to sculpt the grip so it looked like her hand was wrapped around it and added a butt to the grip. A small piece of Sculpey was added to the tip and sculpted into a skull. After baking, a short section of the grip was added and the rod inserted into the hand from the bottom. This was pressed up into the hand until the Sculpey molded around the curves on the bottom of the hand. The rod was then removed and baked. A little trimming and the grip looked natural. The grip was painted dark red and the skull painted Humbrol Light Tan (No. 148) and washed with Humbrol Leather. The ridges were highlighted with a lightened version of the base coat and sealed.

The only think left was to paint the weapon. First, I brushed on a coat of, what else, Pactra Gunmetal. Then I painted the top of the weapon with Testors Dark Red. The weapon looked too plain at this point so I added the lace pattern in Dark Red. This gave the weapon a personalized look. Next came the rear of the Bolt Pistol. The top rectangle was the ammo counter. This was painted Humbrol Flat White and a number painted on in flat black after it dried. The next window was a viewer. Now, we're talking about a rectangle 4mm by 8mm. I considered trying to paint a tiny scene in this window, but took the easy way out. I looked through some old issues of White Dwarf (Games

Workshop magazine) and found a tiny picture of a Purestrain Genestealer, cut out the head and laminated it into the window (See Pictures 12 & 13).

Next came the mace and I decided to make it entirely from metal and other bits. The first thing was the head. I envisioned four blades attached to a central hub, so I trekked out to Lowe's and wandered through the hardware section looking for something suitable. I finally decided to use 2" diameter washers made from zinc. First, I cut the washers in half and shaped the blades on a coarse grinder. The edges were then honed to a razor sharpness on a fine stone. Then I soldered each blade to a central brass hub that was cut to the length of the blades. The solder was then filed smooth using a chainsaw file.

At this point I decided to decorate the head of the mace, but I wanted to keep it simple. First, I painted the blades with several coats of Magic Masker. After this dried I used a No.11 X-Acto and cut a pattern on each blade so the edges would be covered, but the hub and part of each blade exposed. Then I spray painted the mace head using Testors Flat Black. After this dried I peeled off the mask and the pattern was set. This was sealed with two coats of Testors Semi-gloss.

Next came the shaft. After all, the head had to be attached to something. After playing around with different ideas I decided on a steel central shaft that went the length of the weapon. Steel wire of different lengths and thickness is available at most hardware stores and some hobby shops. I decided to use brass tubing for most of the outer shaft.

Then came the toughest part of the mace, the grip. Initially, I was going to wrap wire around the shaft. I tried three different types of wire, but nothing looked quite right. It was either way too stiff and a pain to work with, or too thick and looked out of scale. About this time my wife decided it was time for me to do something functional and found a plate

she wanted hung on a wall. I remembered having a plate hanger in the shop and rooted around until I found it. The plate hanger was spring-loaded and the springs were just the right size for... you guessed it, the grip for the mace.

After assembling all this hardware, it still needed something at both ends. I wanted something decorative and dove into the spare parts box. You know the one. The place you keep all the leftovers from years of projects. The stuff you'll put in your will before you throw it out. Because you know that some day there will be a need for that bit of wire, that sword hilt, that odd shaped bit of plastic. In a little zip lock bag I found what I wanted, a nice assortment of faceted red jewels. A little manipulation, a little super glue and the mace was finished (See Pictures 14 and 15).

I stepped back again and was quite satisfied, except... it was still missing something. She looked too bare, if you can believe that. She needed more "stuff." Anyone that was ever in the Infantry can tell you that there is some unwritten law handed down for thousands of years that the Infantry have to be loaded down with as much "stuff" as possible. I don't know who made up the rule, but curse 'em. Not wanting to buck tradition, I decided that Mother Superior needed more stuff! Specifically, grenades, spare ammo and in keeping with her feminine nature (and guidance from the Codex), jewelry.

First I had to figure out how to suspend all this equipment from the figure and make it look legitimate. Just gluing it to her sides was out. I thought about fabricating some type of belt to hold all the equipment, but that just didn't fit. Then I came up with the idea of installing a series of attachment points on the armor. Back to the bits box I went. I found some small gold balls mounted on a wire stem. Attached to the balls were tiny eyelets. After sliding a small gold wire ring through the eyelet I knew that I had the solution. I drilled 1mm holes every 1/4" or so in the trim at the base of the torso armor. I superglued the wire stem in the holes and I had multiple attachment points for all the equipment. Small oval rings were added to each one of the attachment points to allow me to add other stuff later.

The grenades also came from the bits box. Highly detailed silver beads that would be just the right size for a grenade. They were a little ornate compared to today's models, but so what. This is 40,000 years in the future. The Codex also showed many of the Sisters of battle with a rosary wrapped around their waists. I found a string of faux pearls, added another piece of jewelry that I thought looked like a jeweled incense burner, and strung the lot through the attachment rings. The addition of a fine gold chain finished the jewelry.

I had saved a spot on her left hip for spare ammo, but had delayed making it since I wasn't sure what I wanted. With a hundred round magazine you aren't going to carry but so much spare ammo, especially an officer. So I decided that an ammo pouch with two spare magazines would be enough. A rectangular box 1/2" thick was made from Sculpy and bent into a slight curve so it would fit against the curve of her hip. After baking, the shape was refined by sanding. Then a base and top were added. The top was split in two since there were two magazines in the pouch. Latches were added on the front and a skull added to each latch for decoration. After sealing with three coats of Testors semi-gloss the entire pouch was painted with Pactra Gunmetal. The top and bottom were then painted dark red. The skulls were painted using the same technique as the base of the grip on the Bolt pistol. The pouch looked, you guessed it, too plain, so I added the lace pattern to the dark sides of the box using dark red. Two coats of semi-gloss sealed the box. Next, I drilled two holes on the back of the pouch and inserted pins and rings to attach to the hip. Everything seemed to hang naturally (See Pictures 16 & 17).

What did I learn from this project? First, plain vinyl kits that are basically given away can be converted into something very unique. Second, it's very important to understand the strengths and weakness of the materials you work with, especially if you intend to combine them in a hostile environment (such as your oven). Last of all, use whatever materials are necessary to get the effect that you're looking for.





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Model Kit: The Wolf Man, courtesy of Polar Lights. ©1999 Playing Mantis Painted By David Fisher

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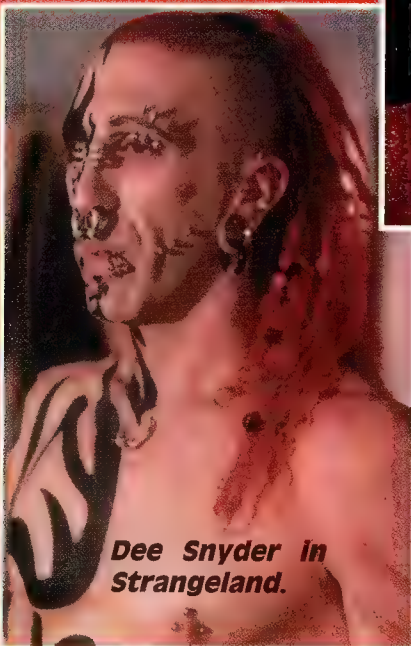
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Dee Snyder in Strangeland.

the budget level they were at and deliver the same thing. It was a really good experience."

Continuing his relationship with theme parks, Michael began working on the elaborate, animated display windows for Disneyland's Main Street Emporium in 1994 with the windows from the film Aladdin. "The people at Disneyland built the sets; we made some of the set pieces and some things that were integral to the figures, like something they would hold. But our main job was really making the figures. What we did varied from time-to-time, depending upon the schedule. Sometimes we also painted the figures, and made the costumes."

Because many of the window figures are animated, the question of what types of materials are used in their construction arises. "They're all basically resin, like a resin kit, or fiberglass. We've done some experimental pieces out of silicone. They have to work twenty hours a day, seven days a week. So, flexible materials like latex would just rot in the sun, they wouldn't last. So, what we do is sculpt ball and socket joints for the figures that are animated. The mechanics aren't sophisticated, the figures are suppose to look like an elaborate animated toy store window."

Another aspect of MBP is their line of resin kits and busts that have kept many readers of this magazine busily painting. "The resin kits aren't a huge part of our business, but I love it as a hobby. I think I was one of the first effects guys to get into resin. About six or seven years ago there weren't a lot of licensed kits available. Getting into resin kits was just another way to stay diverse. The garage kit thing was a natural compliment to the

makeup business. I'd go to Kit Kraft; they were one of the first hobby stores to start carrying the garage kits. They had some of the Jeff Yeagher kits back when he was doing the 'Mummy' and some other great pieces. I thought this would be something fun to get into. Then I hooked up with the guy who did the Evil Ernie comics and we talked about doing kits. We sold the kit to Diamond Comics. Then I met a guy who had a comic character called Faust and we did a kit of that. People who liked that comic were very interested in it. I didn't license after that, we started doing original pieces."

Most of our readers are quite familiar with MBP's line of monster busts, but may not be aware of the sculpting talent behind them. Lead sculptor, Greg Polutanovich has been sculpting and creating resin kits for MBP for over eight years. Usually, Michael and Greg will discuss ideas and then come up with a certain sculpture. This year, however, Greg came to Michael with several ideas all his own. These three newest additions to the MBP collection are a Deep Sea Diver, an old salty guy with his deep sea diving helmet under his arm, a Mountain Man and a Pirate. According to Michael, "They're a real departure from our usual monster kits."

Other future kits have some connection with recent film projects Michael has worked on. "We did a movie two years ago with Dee Snider called Strangeland. We are developing a figure kit of his character from the movie. There are more busts in the works and other figures. We have this long list of what we would like to make, but we will have to see what time permits. We'll probably do one or two more busts, but the line has run its course. We'll try something a little different. We do a reasonable steady business with them, but the garage kit industry is a different business than it was a few years ago. There's a lot more product out there and

people are being more particular with what they're buying."

Along with model kits, MBP offers full scale replicas of film characters. "For the full scale figures we pulled a lot of pieces from original molds or we tooled them from original pieces. Actually you can get away with a lot in a movie, but when you see these props and costumes in person you say 'That's what it looks like?' So we took the best pieces, re-tooled them and cleaned them up to make a really nice piece. We try to do as much out of the original molds as possible."

Like many of his fellow effects artists and modelers, Michael was a reader of Famous Monsters as a kid. He's probably one of the few people who took something that disappointed him from that magazine and used it to his advantage in his own business. "One of the things that got me interested in doing things for Halloween was as a kid I'd see all this cool stuff in the back of Famous Monsters or a comic book, I would order it and it would just be a piece of crap. One time I ordered a 'life sized' Frankenstein. From the

picture in the advertisement I assumed I was getting this 7ft-tall Frankenstein figure. I should have realized that something with such a low price-tag couldn't possibly be very high quality, but I was a kid and didn't think of that. It was actually a piece of vinyl with a picture printed on it. It was nothing like I imagined. So, I've tried to keep my products high quality, but within a reasonable cost. I tried making masks and small props, but I couldn't compete with the cheap overseas prices. I started going into specific things like the full-sized figures and other items that couldn't be made overseas. Things that would be too big to ship, or that they didn't have the skilled labor to make, like High-end Halloween props for haunted houses. Years ago I used to get flack from guys in the effects industry who'd say you're not making movies. But I was making movies and doing the Halloween stuff on the side. And now that the effects industry has slowed down, many of these people are trying to get into the Halloween industry. Halloween has become as much, if not more, an adult holiday as it is for kids to go Trick or Treating."

Along with the Halloween items, Michael still keeps his company busy with films and TV shows. "The past couple of years I've been doing a lot of Nickelodeon shows. My daughter was born about three years ago and the Nickelodeon schedule has been great. Normally, on a movie you can be working until two or three in the morning with twenty-hour days. It's all the

time and it's grueling. But on the Nickelodeon shows, the actors are kids and kids aren't allowed to shoot for more than a few hours a day. Nine o'clock is a late night; if we're there until nine, it's been a really long day. I just finished my fourth season on "All That" plus I've done "Keenan and Kel", "Cousin Skeeter" and "The Amanda Show." We've done some great things this season on "All That". We had one of the kids turn into a cross between a rat and himself, and a girl gets some weird plastic surgery and her ear becomes a nose and she gets a nose on her forehead. We also had a guy called Mr. Big; he's a kid with a little head, but he weighs about five thousand pounds, sort of like Jabba the Hutt, but a kid. So we had to make this huge fat suit for him to wear. There's always something interesting!"

Michael isn't just a working makeup effects artist. He occasionally teaches classes through UCLA Extension, using his own instructional video tape series. In this capacity, he is constantly confronted with people who want to get into his end of the business. Through his classes, Michael is able to provide an honest insight into the workings of the industry, therefore enabling him to tell whether someone is really serious and has what it takes to make it in this line of work.

"With the slow-down in the business, the competition gets stronger and that makes self-improvement that much more important. So, someone who really



Here is Leon becoming a rat for an episode of All That!



Above: Still more special effects! Mr. Big is eating the entire world!

wants to become a Makeup Artist really has to focus, practice and constantly refine their craft. That means starting out as an intern or even sweeping floors, whatever it takes to get a foot in the door. If you're lucky enough to find yourself working in an effects lab, take advantage of it. Watch, ask questions on how things are done, even ask if you can practice your sculpting, anything you can do to learn more. The bottom line is you have to learn as much as you can and you have to constantly perfect what you want to do. Believe me, it takes dedication.

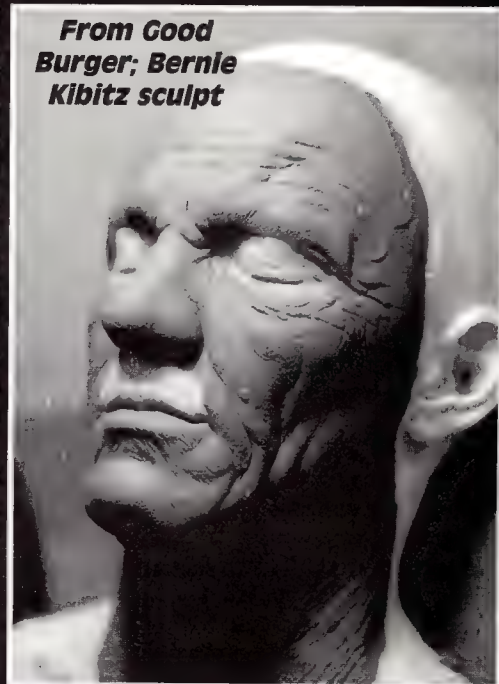
"I get a lot of young kids in my UCLA Extension class, right out of high school. Their mom and dad have told them either get a job and start paying rent, or go to school. They start looking through catalogs, see UCLA Extension's Make-Up class and think 'Oh that'll be easy.' They start the class and, from day one, they realize 'wow, this is like real work.' That's exactly what it is. Then there are others students that show interest and desire to pursue this as a career. I've even hired students from the make-up class to work at the shop. What it comes down to is, you get out of it what you put into it."

Because he has invested so much of his time, talent and expertise into his career, Michael Burnett is getting a lot out of it. He's not the only one, though, those of us who enjoy a good monster, a great resin model kit or even a cool talking sandwich are also benefiting from Michael's investment.

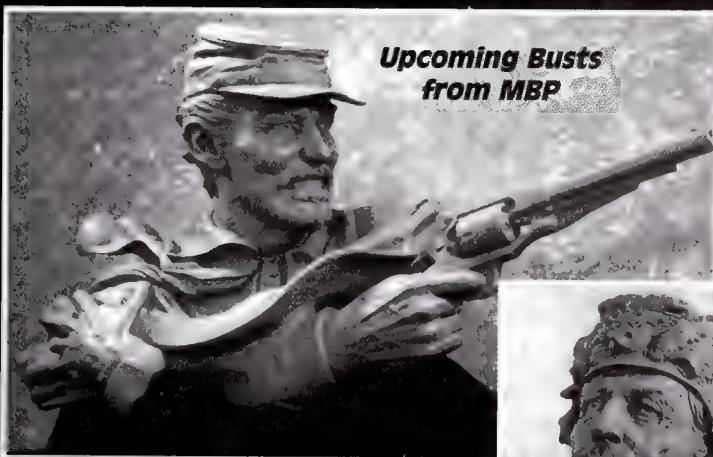
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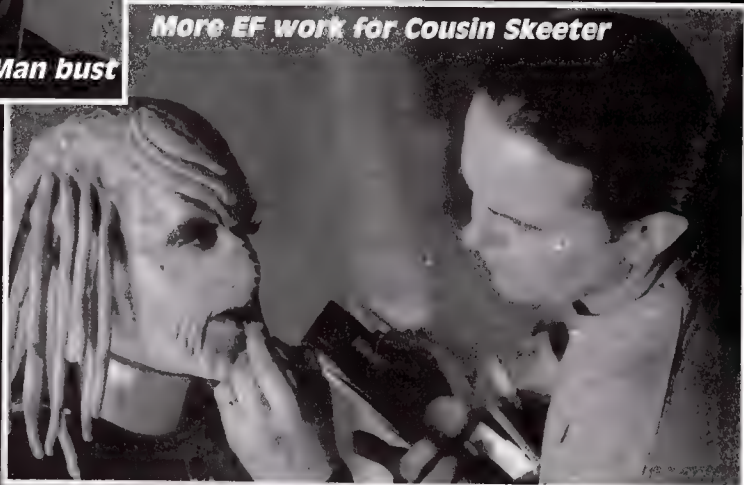


Mountain Man bust



Above: Rapper Nas in the Image of King Tut

More EF work for Cousin Skeeter



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Letters continued from page 5

wouldn't be there. You are taking direct action with the magazine to involve kids. I can't imagine that too many adults are buying the magazine for the "kids korner" (sic) but a couple of pages for the hobby's future is a good investment.

Since issue #34 has arrived I will comment that I think this issue has the best "kids korner" so far. I don't plan to build a Crash Bandicoot any time soon but I enjoyed seeing what the various kids did with it.

You're probably way ahead of me on this but I will still suggest a die cast kit for your son who doesn't like to paint. I have heard some complaints that these kits aren't really modeling but if you're having fun, that's what counts. I don't build them myself but I have a friend who is a master plastic airplane kit builder who has done some lately and has enjoyed them immensely because he was freed from the tedious body work and painting and could concentrate just on detailing. Keep up the good work!

Frank Aschman (e-mail)

- I have never been one to find satisfaction in building only one type of model and that's it. While the emphasis might vary from issue to issue, this magazine reflects that. My interests are varied within the hobby and will remain so. Thanks again for writing, Frank.

"It Saddens Me"

Dear Modeler's Resource:

It saddens me to send this letter,

but I wanted to let you know why I won't be renewing my subscription. I cannot stand by and support this trend toward a more conservative magazine. I still don't understand why a magazine that features models priced over \$100 is worried about kids seeing it. I'm afraid you're alienating at least forty percent of your readership. And I just don't get the anti-nudity bandwagon. The problem with American society today is not nudity. It's violence. Kids are going around killing people because they are constantly bombarded with violent images on television and movies, not because they saw a resin breast in a model magazine. It seems ironic to me that the very magazine in which I read this anti-nudity stuff features a man holding a severed head on the cover. Nothing wrong with the kids seeing that, I suppose.

Not that I'm knocking the headless horseman (it's a very cool kit!). And I'm not anti-violence in kits either. I'm anti-censorship in the magazines I choose to read. What I'm saying is that just because people are worried about what their kids might see lying around the house is not a strong enough reason to take away some of what others might want to see.

It just seems like the ever-present case of parents wanting to blame other outlets on the problems their kids are suffering.

Terry Campbell (e-mail)

- First of all, thanks for taking the time to write and express your thoughts to us. However, your desire to no longer read Modeler's Resource® solely

because we have removed the nudity saddens me as well. It saddens me because you evidently fail to see that this hobby needs kids as well as adults. What kid is going to spend \$100 on a kit? Probably the same kid who spends \$150 to \$300+ on a team jacket; or \$100 to \$200+ on the "in" track shoes or sneakers; or \$50+ on the latest Nintendo game, or whatever else they're spending theirs or their parent's money on. (By the way, there are plenty of models available now and coming down the pike that are well under the \$100 price tag, Headless Horseman as one good example.)

Currently there are three other magazines available that cater to the adult market. Why can't there be one magazine out there that makes kids feel comfortable and included in the market and, at the same time, allay parents' fears that their children are going to be subjected to all the T & A that's available today? If so, then why can't that same magazine be fully supported for its efforts to bring young people into the modeling arena by the rest of the modeling community? You call that censorship; we call that inclusion. When we made our decision to remove nudity, we did so because we wanted to be able to include kids in modeling. What other magazine do they have out there that deals with the subjects that we cover and includes them? None!

Terry, it's not just the issue of nudity about which we have made editorial decisions. You would NEVER, EVER see the "Filet of Phyllis" kit in the pages of Modeler's Resource. Nor would you EVER see the O.J. Simpson

kit, produced a few years ago, holding the severed head of his ex-wife in one hand and a butcher knife in the other. You would never see several of the horribly brutal kits that have appeared on the scene within the last few years. Why? Because, in my opinion, they offer no redeeming value. I guess we've been "censoring" the magazine long before we made the decision to eliminate nudity. Evidently Terry, you just didn't notice our differences to other magazines until now.

Additionally, Terry, the idea that we are alienating 40% of our readers is simply unfounded. If anything, our adult readership has increased and letters such as yours are few and far between.

Every time I reject an article, that author could cry "foul" because, supposedly, I am taking away their freedom of speech; I am censoring them. No, their article was rejected simply because it did not fall within our Writer's Guidelines, for whatever reason(s). Like some of the kits available today, these articles are simply not my choice for the magazine. I could go on responding to every issue you raised but it's perhaps best if we just agree to disagree.

You are also certainly entitled to your opinion, Terry, and I'm sure you will find what you desire in other magazines. We will, of course, remove your name from our subscription list as you requested. Again, my thanks for writing.



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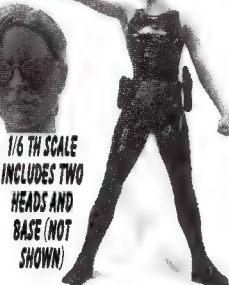
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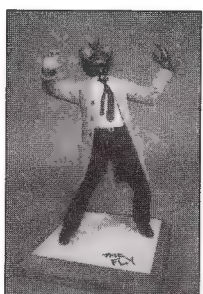
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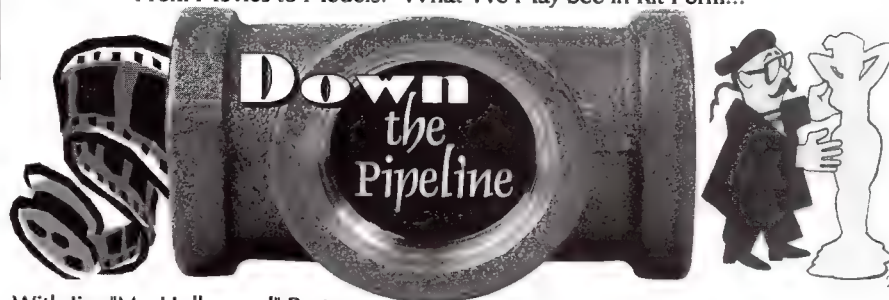
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From Movies to Models: What We May See in Kit Form...



With Jim "Mr. Hollywood" Bertges

Hollywood Strikes Back! Well, here we are again with the scoop on movie projects that may or may not be made. You know how it works, everything sounds good on paper, but when they go to figure out the budget, somebody starts sweating and asks, "You want a hundred million dollars for what?!!!" Let's have a look at what they are planning for us.

Academy Award winner for Supporting Actress,

Angelina Jolie, is in talks with Paramount to portray Lara Croft for the Simon West directed adaptation of the popular video game **Tomb Raider**. The film is set to start filming in mid 2000 for possible release in the summer of 2001. Jolie was most recently in the Nicholas Cage action flick *Gone In 60 Seconds*.

On the heels of the Sam Raimi **Spiderman**, Marvel Comics characters are very hot in Hollywood lately. Mark Steven Johnson is preparing to write and hopes to direct **Daredevil** for Columbia Pictures. Johnson has previously directed *Simon Birch*, *Grumpy Old Men* and *Grumpier Old Men*. **Daredevil**, Marvel's blind superhero/attorney battles evil doers with heightened senses due to a radioactive accident that cost him his sight.

Chuck Russell, Director of *Eraser* and *The Mask* has set his sights on Marvel Comics' **Dr. Strange** for Columbia Pictures. Marvel's mystic sorcerer has only been filmed once previously for a TV movie in 1978. The film will most likely be in development for some time as Russell is in postproduction on one picture and getting ready to start another.

Production has begun on **Blade 2: Blood Hunt**. Guillermo del Toro is set as director, Wesley Snipes and Kris Kristofferson will be back in their original roles. The screenplay was written by David Goyer who also wrote the first installment. Director del Toro is known for his previous two films, *Chronos* and *Mimic*.

Will **Superman** fly again? Well, with a studio approved script from Bill Wisner, writer of *T2: Judgement Day*, the continuing interest of Nicholas Cage and the new interest of Director Oliver Stone, he just might. The word is that the new script takes the man of steel in a more "Matrix-like" direction and dispenses with

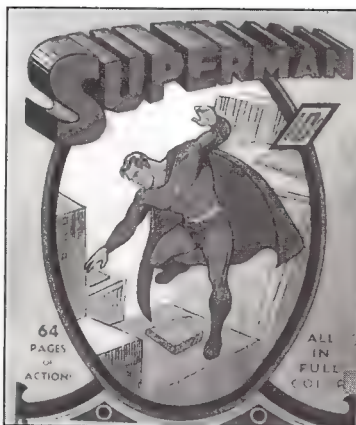


Daredevil © Marvel Comics

special effects.

Wes Bentley, who played the quirky teenage neighbor in *American Beauty* may hit the big screen again as the vampire Lestat in the upcoming **Queen of the Damned**. Based on the Anne Rice novel, "Queen" finds Lestat as a rock star whose music awakens the queen of all vampires. Yep, this is the same Lestat that Tom Cruise played in *Interview With a Vampire*.

Warner Bros. TV is developing a new anthology series in the tradition of *The Twilight Zone* called **Night Terrors**. The series will focus on psychologically disturbing suspense driven stories. The producers have signed Aidan Quinn to star in the pilot, but each episode will feature a different cast.

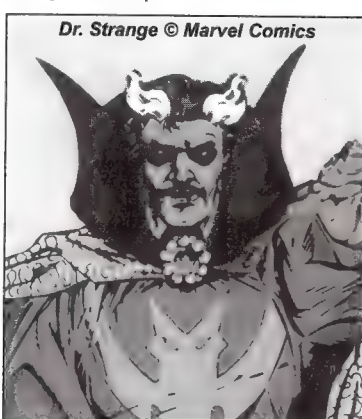


Superman © DC Comics

The Picture of Dorian Gray is set for an updated remake at the hands of screenwriter - director Alexander Payne. The updated story will be set in the movie business in Hollywood and promises a few new twists to the Oscar Wilde tale of a man who does not age, but his hidden portrait shows all the wear and horrors of his life.

The folks who brought us the moderately scary *Campfire Tales* are preparing **Ed Gein**, the biography of the notorious Wisconsin serial killer of the 1950s who served as the inspiration for both *Psycho* and the *Texas Chainsaw Massacre* films. This is being billed as a "prequel" to the *Chainsaw* films.

Maybe and maybe not. Steven Spielberg and Tom Cruise have been wanting to team up for a film for a while now and reports are that they're doing a science fiction project at Fox. **Minority Report**, based on a short story by Philip K. Dick, is the story of a cop in the "Pre-crime" division of a future police force.



Dr. Strange © Marvel Comics

He is accused of a murder that is going to be committed in the near future and must solve his own case. In the meantime, Spielberg has signed *The 6th Sense* star; Haley Joel Osment and Jude Law to appear in his planned project based on the long in development Stanley Kubrick project **AI**, which stands for Artificial Intelligence. Kubrick stopped working on the project years ago when he felt

the story couldn't be properly visualized. Apparently, with the recent advances in technology, Spielberg feels it's time for the project. Spielberg will both write and direct this project.

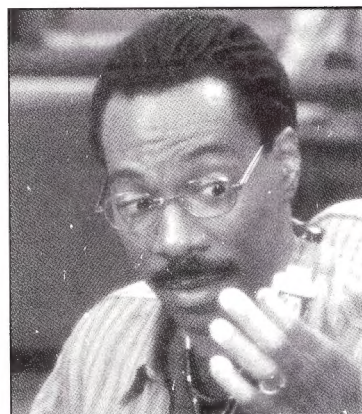
Rob Bowman, Director of the X-Files movie has signed to direct a science fiction epic called **Generation Ship**. Based on the novel *Phoenix Without Ashes* by Harlan Ellison and Edward Bryant, the story focuses on a huge "Noah's Ark-like" generation ship with hundreds of biospheres, each containing a different sample of human culture. The problem is that no one on the ship knows they're on a ship since it's been drifting off course for five thousand years. One man discovers the truth and that the ship is about to crash into a star. This is the same story that provided the basis for the 1970s TV series *The Starlost*.

Bruce Joel Rubin, screenwriter of *Ghost* and *Deep Impact* has signed to write the script for **Stuart Little 2**. Columbia hopes to have the little mouse back up on screen for Christmas of 2001. New CG characters are planned for the sequel and Gina Davis, the mom from the original, has signed to repeat her role.

Eddie Murphy, who is very hot off his Nutty Professor sequel, has signed for the science fiction action/comedy **Pluto Nash**. The story casts Murphy as a Lunar colonist who battles a huge Earth based corporation that tries to take over the moon colony. The story was written by Neil Cuthbert who also wrote *Mystery Men* and co-wrote the Halloween comedy *Hocus Pocus*. The busy Mr. Murphy is also planning to return to his role as Dr. Dolittle in a sequel to his talking animal hit. After *Pluto Nash*, Murphy plans on teaming with Tommy Boy director Peter Segal for a remake of the 1957 SF story *The Incredible Shrinking Man*. We can only assume that with this team in the driver's seat, the Richard Matheson story will take a comedic turn.

A new outfit, called Wolfmill Entertainment, has acquired the rights to Wendy and Richard Pini's long running comic series, **Elfquest**. Wolfmill who created the *Pocket Dragon Adventures* series plans on developing both feature films and TV series based on the *Elfquest* material.

After a long period of testing, Universal has green lit the fully Computer Generated version of **Frankenstein**. This will be the first CG film for Universal and the first CG feature for George Lucas' Industrial Light and Magic. The little bit of story that has leaked out at this time has the tale taking place forty years after the mill fire, which supposedly killed the monster. Dr. Praetorius (played by the delightfully strange Ernest Thiesinger in *The Bride Of Frankenstein*) is in search of the electrodes, which Dr. Frankenstein used to channel life into his creation. Naturally, he'll find the electrodes still attached to the monster's neck. This will be the first Universal picture since *Abbot and Costello Meet Frankenstein* that features the classic monster look that was originated by Jack Pierce. If this movie is as successful as Universal hopes, it could



Elfquest © WARP Graphics

lead to a revival of many of the classic Universal monsters. We can only hope.

Simon West, director of *Con Air*, has signed up to develop and direct a new version of the 1971 Douglas Trumbull space epic, **Silent Running**, for Universal. The original starred Bruce Dern, three cute little drone robots and huge space ships carrying the last of Earth's plant life. Whole eco-systems were enclosed in huge domes and sent out past Saturn to preserve them from the ecological disaster on Earth. When the project becomes too expensive, the ships are ordered to jettison and destroy the domes and head home. Dern, the only one who truly cared for the forests, goes slightly nuts trying to save them. It's a science fiction classic with wonderful visuals by effects master, Douglas Trumbull.

The feature film version of William Gibson's **Neuromancer** has taken a big step toward actually being produced; they've hired a director. The director, Chris Cunningham, will be making his feature debut after a career of directing TV commercials and music videos in Britain. The film, which was originally announced in 1995, is based on Gibson's award winning 1984 novel that started the cyberpunk movement in science fiction. The screenplay was adapted by Gibson, himself, from his novel. Previously Gibson adapted his work for the films *Johnny Mnemonic*, *The Zen Differential* and *New Rose Hotel*.

Screenwriters Akiva Goldsman (*Lost In Space*) and Ed Neumeier (*Starship Troopers*) are teaming with producer Mark Canton to bring Roger Zelazny's classic science fiction novel, **Nine Princes In Amber**, to the screen. This book is the first in a very popular series of *Amber* novels. The story involves an interdimensional traveler who awakens on Earth with amnesia. As his memory returns, he realizes he is a prince from a strange world called *Amber* and he must return there to prevent his evil brother from taking over the throne.

Producer Arnold Kopelson, who has brought us films like *Seven* and *The Fugitive*, has picked up a horror/comedy script called **Gator Farm**. The story involves an eerie alien substance that infects the animals at an alligator farm and gives them consciousness. Once the gators become aware of themselves and their surroundings, they set out to take revenge on their human captors. Then the comedy and the horror ensue.

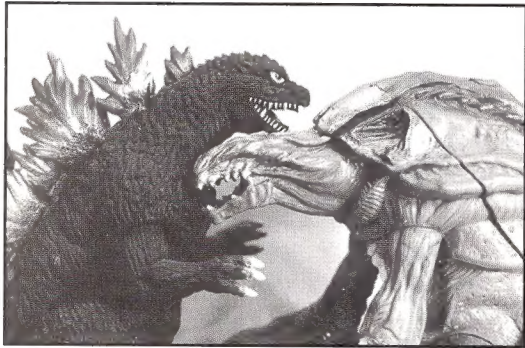
Another script in the news is **Evolution** from Don Jakoby whose credits include *John Carpenter's Vampires*, *Blue Thunder* and *Arachnophobia*. It tells the story of yet another asteroid that crashes to Earth, but this one leaves a thriving alien eco system on our planet. Ivan Reitman's company has picked up the script and hopes to take a humorous approach to the story like Reitman's *Ghostbusters*.

Vampire Lesbian Kickboxers, it's a real title...what else can I say? See you next time, 'til then, stay



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